



New England Conservatory

A black and white photograph of the interior of Jordan Hall. The image captures a grand pipe organ with multiple tiers of pipes and ornate carvings, illuminated by a spotlight. In the foreground, a grand piano sits on a stage, also highlighted by a spotlight. The walls are dark and paneled, and the overall atmosphere is one of a formal, historic concert venue.

Jordan Hall

NEW ENGLAND CONSERVATORY
OF MUSIC

1979-80

290 Huntington Avenue
Boston, Massachusetts 02115
(617)-262-1120

Member of the New England Association of Schools and Colleges, Incorporated
Charter Member of the National Association of Schools of Music

New England Conservatory is the oldest independent school of its kind in the United States. Founded by Eben Tourjee in 1867, the Conservatory has long provided a training environment for talented young people, producing musicians of distinction for careers in a variety of professional fields. Graduates of the Conservatory are found in the principal symphony orchestras of the United States; in theater and ballet orchestras, jazz and chamber ensembles, opera companies, and choral groups.

Students at New England Conservatory of Music receive one-to-one studio instruction from a distinguished faculty consisting of Boston Symphony Orchestra musicians and eminent artists from this and other cities. Additionally, students receive regular ensemble instruction and have many performance opportunities with the school's numerous performing ensembles.

Each year the Conservatory's faculty and student ensembles and soloists present over three hundred concerts at the Conservatory and an equal number throughout the Boston area. The Conservatory regularly joins with such prestigious institutions as the Boston Symphony Orchestra, Museum of Fine Arts, Boston, and the Isabella Stewart Gardner Museum in presenting programs of special interest to the community.

The quality of instruction and performance, the diversity of programs and musical experience, and the exciting cultural environment of greater metropolitan Boston, all make New England Conservatory of Music an exceptionally rewarding educational institution for the student intending to pursue a career in music.

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TABLE OF CONTENTS

Trustees	3	Undergraduate Programs	44
Administration	5	Undergraduate Studio and Course Offerings by	
Faculty	5	Department	55
Admissions	7	School of Graduate Studies	72
Tuition and Fees	14	Graduate Programs	72
Financial Aid	16	Graduate Studio and Course Offerings by Department	81
Facilities	22	Summer School	97
Residence and Living Accommodations	25	Extension Division	97
Services	26	Community Services Division	98
Academic Regulations and Information	29	Biographical Notes	99
Schools, Programs, and Courses of Instruction	37	Index	123
Ensembles	38	Calendar	127
School of Undergraduate Studies	42		

The New England Conservatory of Music does not discriminate against any prospective or enrolled student, faculty, administrative or other employee or prospective employee; or any other individual on the basis of race, color, religion, na-

tional origin, handicap or sex in the admission of students, in educational programs, or in employment practices. All inquiries concerning this policy should be referred to the Dean or Vice President for Administrative Affairs.

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Battisti, Frank; Music Education
Bedford, Judith; Music Education
Bertoncini, Gene; Guitar
Blake, Ran; Third Stream Studies
Bogue, Laurence; Voice
Brink, Robert; Violin
Buda, Frederick; Percussion
Byard, Jaki; Afro-American Studies
Carroll, Spencer; Early Music Performance
Ceely, Robert; Composition
Chodos, Gabriel; Piano
Cirillo, Nancy; Violin
Clickner, Susan; Voice
Coffey, John; Trombone
Cogan, Robert; Graduate Theory
Cohen, Frederic; Oboe
Côme, Andre; Trumpet
Dal Pozzal, Victor; Music Education
Davidson, Lyle; Undergraduate Theory
Decima, Terry; Vocal Accompaniment
DeGaetani, Jan; Voice
DeLay, Dorothy; Violin
DeLio, Thomas; Graduate Theory
deVaron, Lorna Cooke; Choral Conducting

De Voll, Ray; Voice
 Di Domenica, Robert; *Undergraduate Theory*
 Epstein, Frank; Percussion
 Everett, Thomas; Music Education
 Feldman, Grace; *Viola da Gamba*
 Felice, John; *Undergraduate Theory*
 Fine, Burton; *Viola*
 Firth, Everett; Percussion
 Foley, Madeline; *Violoncello*
 Gardner, James; *Opera*
 Genovese, Alfred; *Oboe*
 Gibbons, John; *Harpsichord*
 Guiffre, James; *Afro-American Studies*
 Hadcock, Peter; *Clarinet*
 Hallmark, Anne; *Music History*
 Halprin, Lee; *Liberall Arts*
 Hanks, Thompson; *Tuba*
 Hanson, Frank; *Technological Studies*
 Harris, Nadine; *Liberall Arts*
 Hayashi, Yuko; *Organ*
 Heiss, John; *Composition*
 Hobart, Max; *Violin*
 Hobson, Ann; *Harp*
 Hodam, Helen; *Voice*
 Hoffmann, James; *Undergraduate Theory*
 Hoffmann, Mary Ann; *Undergraduate Theory*
 Jeppeson, Laura; *Viola da Gamba*
 Jochum, Veronica; *Piano*
 Kang, Hyo; *Violin*
 Kebede, Ashenafi; *Afro-American Studies*
 Krasner, Louis; *Chamber Music*
 Lafferty, Donald; *Undergraduate Theory*
 Lagacé, Mireille; *Organ*
 Lehner, Eugene; *Viola*

Lesser, Laurence; *Violoncello*
 Lewis, Charles; *Trumpet*
 Mackey, Richard; *French Horn*
 Maneri, Joseph; *Undergraduate Theory*
 Mark, Joan; *Liberall Arts*
 Martin, Geraldine; *Third Stream Studies*
 Martin, Leslie; *Double Bass*
 Martino, Donald; *Composition*
 Maxin, Jacob; *Piano*
 Maxym, Stephen; *Bosoon*
 McKinley, Thomas; *Afro-American Studies*
 Mogilnicki, Robert; *Music Education*
 Monteux, Claude; *Flute*
 Moore, Richard; *Liberall Arts*
 Nagel, Robert; *Trumpet*
 Nagin, Carl; *Liberall Arts*
 Netsky, Hankus; *Third Stream Studies*
 Newell, Thomas; *French Horn*
 Noack, Fritz; *Organ*
 Pajak, James; *Choral Conducting*
 Parker, Michelle; *Music Education*
 Pearson, Mark; *Voice*
 Peyton, Malcolm; *Composition*
 Pinkham, Daniel; *Early Music Performance*
 Pittman, Richard; *Orchestral Conducting*
 Portnoi, Henry; *Double Bass*
 Rachdorf, Robert; *Technological Studies*
 Radnofsky, Kenneth; *Saxophone*
 Rapiet, Wayne; *Oboe*
 Reutlinger, Barbara; *Liberall Arts*
 Rhein, William; *Double Bass*
 Ripley, Robert; *Violoncello*
 Rockefeller, Abby; *Liberall Arts*
 Rosenbaum, Victor; *Piano*

Rosenblith, Eric; *Violin*
 Roth, Kenneth; *Early Music Performance*
 Roth, Nancy; *Early Music Performance*
 Row, Peter; *Music History*
 Ruggiero, Matthew; *Bosoon*
 Russell, George; *Afro-American Studies*
 Ryan, Roger; *Percussion*
 Sanders, Donald; *Trombone*
 Schaefer, Lois; *Flute*
 Schub, André-Michel; *Piano*
 Schuller, Gunther; *French Horn*
 Selig, Robert; *Undergraduate Theory*
 Shapiro, Lois; *Piano*
 Sherman, Russell; *Piano*
 Shure, Leonard; *Piano*
 Sirguy, Gait; *Vocal Coaching*
 Smith, Gregory; *Music History*
 Stackhouse, Jean; *Piano*
 Stallman, Robert; *Flute*
 Steber, Eleanor; *Voice*
 Stepner, Daniel; *Early Music Performance*
 Stewart, John; *Undergraduate Theory*
 Sullivan, Robert; *Guitar*
 Sutton, Julia; *Music History*
 Swallow, John; *Trombone*
 Takahashi, Yoriko; *Piano*
 Tate, Henry; *Liberall Arts*
 Taylor, J. Bradley; *Technological Studies*
 Teeters, Donald; *Organ*
 Thorstenberg, Laurence; *Oboe*
 Ushioda, Masuko; *Violin*
 Wallace, Frank; *Guitar*
 Walters, Michael; *Music Education*
 Warriner, William; *Music History*

Wayne, Charles; Guitar
Wolfe, Lawrence; Double Bass
Worby, Rachael; Music History
Wrzesien, William; Clarinet
Yona, Anna; Liberal Arts
Zander, Benjamin; Chamber Music
Zander, Patricia; Piano
Zaritzky, Gerald; Undergraduate Theory
Zighera, Bernard; Harp

Emeriti

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Howard Goding
Frederick Jagel
Ré Koster
Lucille Monahan
Miklos Schwalb

Many of the Conservatory Faculty serve in a multi-disciplinary capacity; only primary assignments are listed above. For complete information on each faculty member, please refer to the appropriate department and to the *Biographical Notes*.

ADMISSIONS

NOTICE OF NON-DISCRIMINATORY POLICY AS TO STUDENTS

The New England Conservatory of Music admits students of any race, color, national and ethnic origin to all the rights, privileges, programs, and activities generally accorded or made available to students at the school. It does not discriminate on the basis of race, color, national or ethnic origin, handicap, or sex in the administration of its educational policies, admissions policies, scholarship and loan programs, or any other school-administered program.

APPLICATION FOR ADMISSION TO UNDERGRADUATE PROGRAMS

Prospective students may obtain application forms by writing to the Director of Admissions. All information requested on these forms must be provided in detail. Since the Conservatory uses a rolling admission policy, candidates should submit applications as soon as possible and no later than March 15 preceding matriculation. Those intending to apply for financial aid should so indicate on the application form when submitted. (See Financial Aid section).

Accepted candidates are required to be at the Conservatory for Orientation Week (which takes place immediately preceding the opening of the fall semester). During this week various classification and placement tests will be administered to all new students. At this time the students will become generally acquainted with the Conservatory and its facilities. Advance schedules of the activities during Orientation Week will be mailed to incoming students the July preceding matriculation.

Academic Requirements for Admission to Undergraduate Programs

Freshmen

1. Graduation from an accredited high school or preparatory school is a prerequisite for admission, although this requirement may be waived if other qualifications are sufficiently strong. Foreign students must submit evidence of equivalent academic training or qualifications, in addition to an adequate understanding and usage of the English language to be determined by the Test of English as a Foreign Language (TOEFL).
2. Applicants for freshman status are required to take the College Board Scholastic Aptitude Test (SAT). (This requirement applies also to those who have been out of secondary school one or more years but who have not previously undertaken college study.)
3. Students will be considered for admission for first semester only. There will be no midyear acceptances.

Transfer Students

1. Transfer students must present evidence of a satisfactory scholastic record at all institutions of higher education attended, in addition to their secondary school record.
2. Transfer students receiving financial assistance from a current institution must include in their application a letter from the Dean or department head releasing the applicant from any financial obligations.
3. Credit for studies completed at other accredited colleges or universities will be granted as follows:

By examination: Credit in instrumental performance and theoretical subjects will be given to the extent warranted by examinations given at the Conservatory during Orientation Week.

Without examination: Credit in other applicable subjects will be granted on documentary evidence indicating that passing grades (equivalent of C or higher) have been earned.

4. Music Education and Composition transfer students will not be admitted beyond the sophomore level.
5. Transfer students will be considered for acceptance on a space available basis only. Transfer students are not normally accepted by the Conservatory in the middle of the year.

Advanced Placement

All academic departments will accept advanced placement credit either through the Advanced Placement Examination, our own examinations, or a combination of both. Applied credit will be determined by the individual department.

Performance Audition Requirements for Admission to Undergraduate Programs

Each applicant will be examined in his/her major performance area before acceptance is granted. Auditions will be heard after all documents (as specified in the instructions enclosed with the application forms) have been received. Auditions are scheduled several times during the winter and spring preceding matriculation. Any applicant who lives more than three hundred miles from Boston may submit a tape recording in lieu of a personal audition. Frequent personal auditions are also scheduled throughout the country. For additional information, contact the Admissions Office.

The audition requirements specified below for each performance area are for entrance to the freshman year. All applicants are expected to have reached an advanced level of performance accomplishment. Candidates for advanced standing must present evidence of greater repertory and proficiency.

Scales, arpeggios, and sight reading requirements are common to all instrumental auditions.

Brass

Two compositions from the standard repertoire showing contrast in style and technique; excerpts from the standard orchestral literature

Woodwinds

Two contrasting movements of a sonata, concerto, or a concert piece of moderate difficulty; a contemporary work of moderate difficulty, preferably with mixed meter

Percussion

Proficiency on mallets, snaredrum, and timpani (For a full description of the material to be prepared, contact the Admissions Office.)

Harp

A concert piece; scales of four octaves with both hands, in thirds, sixths, and octaves

Strings

Three contrasting movements or pieces from the standard concert repertoire

Piano

A memorized program consisting of:

Bach — a Prelude and Fugue or a complete Suite or Partita;
a complete Classical sonata;
a substantial Romantic work;
a 20th Century piece

Organ

Selections

from the early repertoire, including a work by J.S. Bach; a work from the Romantic period

Guitar

Two of the last ten Sor studies (Segovia edition); a Villa-Lobos prelude or etude; an early work (Bach or Weiss); any two pieces from the Segovia repertoire from memory

Voice

A selection from the early Italian anthology; two additional songs, one of which will be in English

Performance of Early Music

Early Woodwinds and Strings

Slow and fast movements from Italianate and French works

Keyboard

A Prelude and Fugue by J.S. Bach; a work by Couperin or his school

Voice

A song by an English lutenist composer; a florid Baroque aria in Italian or German; a sustained Baroque aria in French, Italian, or German

Afro-American

A high degree of proficiency on his/her major instrument; a practical understanding of the concepts of Afro-American improvisation; several selections to show variety and contrast in styles; a ballad

Third Stream

Demonstrated proficiency on his/her major instrument

The applicant should be prepared to perform four pieces: a piece of specific ethnic origin, an improvisation based on a "jazz" piece, an improvisation or original composition, and a piece from the concert repertoire. For a full description of the material to be prepared, contact the Admissions Office.

Music Education

The applicant must meet the audition requirements on his/ her major instrument or voice as outlined above.

General Requirements for Admission to Undergraduate Programs

Composition

An applicant must submit three or four original compositions in manuscript form. He/she must also submit with the application proof of some theoretical study. A tape demonstrating the applicant's proficiency on his/her major instrument would be helpful in evaluating the candidate's musical potential.

Third Stream

The candidate must submit a paper with his/her application explaining why he/she is interested in the Third Stream Department.

APPLICATION FOR ADMISSION TO GRADUATE PROGRAMS

Applications for admission should be submitted to the Director of Admissions not later than April 1. Candidates are advised, however, to seek admission early. Applications are

acted upon in the order received and accepted only until capacity is reached. Applications will be considered as soon as the first-semester grades of the senior year are available.

An official undergraduate transcript must be forwarded directly from the institution or institutions where undergraduate work was completed. Candidates who intend to apply for financial assistance should so state when the admission application and supporting documents are submitted. (See Financial Assistance Section.)

Academic Requirements for Admission to Graduate Programs

1. All candidates for the Master of Music degree must hold a Bachelor's degree or equivalent qualifications. Those who hold the Bachelor of Music degree from an accredited college can usually proceed without course deficiencies. Candidates must provide evidence of musical achievement at least equal to the standard of the Bachelor's degree at this conservatory and must show promise of further development. Foreign students must submit evidence of equivalent academic training or qualifications, in addition to an adequate understanding and usage of the English language to be determined by the Test of English as a Foreign Language (TOEFL). The Graduate Record Examination (GRE) in Music is required of all candidates. Students are urged to register early in the year for this examination.

2. All candidates, including those who hold the Bachelor of Music degree from the New England Conservatory, must meet various distribution requirements in related musical and non-musical subjects. During registration, all graduate students are required to take a placement examination in music history.

Prior to matriculation, each applicant is given an opportunity to discuss his/her program of study with the Dean and the advisor in his/her major field.

Performance Audition Requirements for Admission to Graduate Programs

A candidate for admission is required to audition during the winter or spring preceding matriculation. Where distance makes an audition in person impractical, a candidate may submit a tape recording. It is not possible to arrange any private auditions other than on the predetermined dates published in the application packet. Frequent auditions are scheduled throughout the country. For information, contact the Admissions Office.

Performance must be of a high level and indicate the candidate's potential for a professional career as a performer. Scales, arpeggios, and sight reading requirements are common to all instrumental auditions.

Brass

Solos from the standard repertoire; standard method book studies; clef studies; orchestral repertoire

Woodwinds

One complete sonata; one complete concerto; one contemporary work demonstrating the candidate's familiarity with modern instrumental techniques; excerpts from standard orchestral repertoire (At least one of the solo works is to be memorized.)

Percussion

Demonstrate accomplishment on mallets, timpani, and multiple percussion; prepare to play all the standard orchestral excerpts for all three categories, advanced solo pieces in the respective categories (For a full description of the material to be prepared, contact the Admissions Office.)

Harp

A concert piece; scales and arpeggios, four octaves, both hands, in thirds, sixths, and octaves

Strings

At least one movement of a major work from the concerto repertoire; a major unaccompanied work; at least one movement of a major work from the sonata or duo repertoire; a 20th century composition

Piano

A program of considerable and varied difficulty consisting of major works from the repertoire and representing the four historical periods of keyboard literature (Baroque, Classical, Romantic, and 20th Century)

Organ

A program selected from the various periods of music which demonstrates the applicant's musical understanding and proficiency

Harpsichord

A prelude and fugue from *The Well-Tempered Clavier* or two movements from a suite by Bach; a sonata by Scarlatti; a work by Couperin or Rameau

Guitar

Sor studies (Segovia edition), two of the last ten; one Villa-Lobos prelude or étude; one early work (Bach or Weiss); any two pieces from the Segovia concert repertoire from memory

Voice

Five selections, encompassing four languages and four stylistic periods, one of which will be an operatic or oratorio aria

Performance of Early Music

Demonstrate proficiency on at least one of the following instruments: organ, harpsichord, Baroque violin, viola da gamba, Baroque woodwinds, lute, or voice; a working knowledge of Renaissance and Baroque music history and theory

Baroque woodwinds and strings:

An Italian sonata or concerto, a French suite

Keyboard:

A large-scale work by J. S. Bach, a French or Italian work, simple bass realization at sight

Voice:

A mediaeval or Renaissance chanson, a 17th century English song or Italian aria, an 18th century recitative and aria

Afro-American Performance

Demonstrate a high degree of proficiency on his/her major instrument, as well as a practical understanding of the concepts of Afro-American improvisation; be prepared to play and improvise on at least three selections from his/her Afro-American repertoire, showing as much variety and contrast in styles as possible, including one ballad

Third Stream

Demonstrate proficiency on his/her major instrument

The applicant should be prepared to perform three pieces: a

piece of specific ethnic origin, an improvisation or original composition, and a piece from the concert repertoire. (For a full description of the material to be prepared, contact the Admissions Office.)

Vocal Accompaniment

Perform a large-scale solo work such as a Chopin *Ballade* or a Brahms *Rhapsody*; accompany an appointed soloist on the following pieces, both in original keys:

Schumann, *Frauenliebe Und Leben* cycle,

Debussy, *Ariettes Oubliées* cycle

Conducting

The candidate is required to conduct the Conservatory Orchestra, Chorus, or Wind Ensemble in rehearsal; required to demonstrate score-reading and sight-singing ability and proficiency at the keyboard.

General Requirements for Admission to Graduate Programs

A candidate must submit with his/her application, representative examples of his work in manuscript form (preferably ink), and, if possible, tape recordings of his work.

Afro-American Composition

A candidate must submit manuscripts and a taped performance of original works for evaluation. A tape demonstrating his/her proficiency on his/her major instrument must also be submitted.

Music Education

A candidate must have had at least one year of teaching in a school system. Admission is granted on the basis of docu-

ments, a taped audition on the candidate's major instrument, and, when possible, a personal interview. Those candidates electing to concentrate on the Kodaly Method must satisfy admission requirements of both the Conservatory and the Kodaly Musical Training Institute in Watertown, Massachusetts. Candidates must first be accepted by the Kodaly Institute.

Music History

A candidate must demonstrate through papers and research previously completed a sufficient knowledge in the history of music and related fields, along with the ability to do research. In addition, he/she must exhibit proficiency in instrumental performance by submitting a taped audition. The candidate should be proficient in at least two of the following languages: French, German, or Italian.

Theory

A candidate must submit a taped audition with his/her application, plus written examples of his/her research into various theoretical problems and techniques. Admission is granted on the basis of documents, and when possible, a personal interview.

Conducting

The candidate must submit a resumé of previous training and experience with the application.

APPLICATION FOR ADMISSION TO THE ARTIST DIPLOMA PROGRAM

The program leading to the Artist Diploma is restricted to candidates with a Bachelor or Master of Music Degree or equivalent qualifications with significant professional or

semi-professional experience. Candidates for admission must possess a highly advanced technique and the artistic and personal qualifications necessary for their success as performers. They must give evidence of substantial and varied repertoire as well as considerable public performing experience.

This program is offered in instrumental performance, voice, and chamber music. Applications for admission should be submitted to the Director of Admissions not later than April 1. An official transcript must be forwarded directly from the institution or institutions where previous study was completed. Candidates who intend to apply for financial assistance should so state when the admission application and supporting documents are submitted. (See Financial Assistance section.)

Audition Requirements to Admission to the Artist Diploma Program

A taped audition, consisting of a half-hour recital, demonstrating the applicant's proficiency and artistic maturity should be forwarded with the application as a preliminary audition. Four stylistic periods should be represented. Applicants wishing to major in Voice should present pieces representing four languages and four stylistic periods, in addition to an aria demonstrating technical sophistication.

If the applicant is found to be qualified for further consideration after evaluation of her/his taped audition, he/she will then be notified of a date on which he/she is to be scheduled for a personal and final audition at the Conservatory before the Faculty Council.

TUITION AND FEES

The tuition rates listed below are to be in effect for the 1979-1980 academic year. The charges cover approximately two-thirds of the cost of educating each student. The balance is met by the Conservatory's funds and by gifts and bequests; and to this extent each student is the beneficiary of considerable financial assistance. The Conservatory makes every effort to aid students further through scholarships and other financial assistance. Government funds are available for those who qualify (see page 00).

The following charges are subject to change in future years at the discretion of the Board of Trustees.

TUITION

Full-Time

Undergraduate Tuition	\$4,250.00 per year
Graduate Tuition	\$4,250.00 per year
Diploma Student (New)	\$4,250.00 per year
Diploma Student (Re-enrolling)	\$4,250.00 per year
Artist Diploma	\$2,125.00-\$4,250.00 per year

Part-Time

Studio Instruction (1 hour/week)	\$2,125.00
Undergraduate Course Credit	\$ 125.00
Graduate Course Credit	\$ 265.00

*The only undergraduate students eligible for part-time rates will be those enrolled for a total of 9 hours or less per semester including studio instruction. All other undergraduate students will be charged full-time tuition.

GENERAL FEES

Application Fee (non-refundable)	\$ 20.00
Counseling Fee	\$ 25.00
Medical Fee (optional for non-dorm students)	\$ 150.00
Late Registration Fee	\$ 25.00
Late Change of Course Fee	\$ 10.00

SPECIAL FEES

Special Student Registration Fee	\$ 15.00
Audit Fee	\$ 50.00
Make-up Examination Fee	\$ 10.00
Advanced Standing Examination Fee	\$ 15.00
Music Education Laboratory Fee	\$ 25.00
Transcript FEE	\$ 2.00
Job Placement Dossier (including Transcript)	\$ 2.00
Practice Fee: Harpsichord & Organ (optional)	\$ 100.00
Practice Fee: Percussion	\$ 50.00
Practice Fee: Piano	\$ 100.00
Xerox Fee (all students)	\$ 10.00
Simmons students	\$125.00 (per credit hour)
Notation Drill Fee	\$ 15.00

Deposits

New Student Deposit (refundable until June 15)	\$ 100.00
Dormitory Deposit*	\$ 100.00
Pre-registration (refundable until June 15)	\$ 50.00

*Refundable to students who decide not to attend until June 15 and to those who do reside in the dormitory, upon vacating the room and an acceptable inspection.

DORMITORY FEES

Room (double occupancy, incl. Activity Fee)	\$1,290.00
Room (single occupancy, incl. Activity Fee)	\$1,590.00
Board (Two meals per day, 7 days per week)	\$1,035.00

REFUND POLICY

Any full- or part-time student who wishes to withdraw and receive a tuition refund must submit a written request through the Dean to the Conservatory Tuition Refund Committee. If this committee decides that personal or academic reasons (including a leave of absence) justify withdrawal and the request is received in writing by the Dean before the first day of classes of either semester, a 100% refund of the semester's tuition will be made (not including deposits). If such a request is received within the first two weeks of classes and is approved, an 80% refund will be made. Then a 60% refund will be made during the third week, 40% in the fourth week, 20% in the fifth week, but no refund will be possible from the sixth week on.

If a student withdraws who lives in the dormitory and/or is a participant in the Conservatory's meal plan, the above schedule will be followed with the exception that the time period will begin on the day that the dormitory opens for the semester rather than the first day of classes. Students who wish to withdraw from the dormitory and/or meal plan who are not withdrawing from the Conservatory are not eligible for a refund.

METHOD OF PAYMENT

Note: Interest at 1 1/2% per month (annual rate of 18%) will be charged on all late payments.

First Semester Due September 1

1/2 Tuition
1/2 Dormitory
Full Medical Fee
Full Counseling Fee
1/2 Practice Room Fee

Second Semester Due December 15

1/2 Tuition
1/2 Dormitory
—
—
1/2 Practice Room Fee

Outside scholarships, National Direct Student Loans, Educational Opportunity Grants, assistantships, and work scholarships will be applied one half to each semester.

NEC scholarships are applied to second semester. Any excess may be applied to first semester charges; however, where a student has an Educational Opportunity Grant and a New England Conservatory scholarship, the scholarship may be applied 1/2 to first semester and 1/2 to second semester.

Veterans must make arrangements for payment as above by these dates also.

PAYMENT PLANS

The Conservatory does not offer any payment plan other than that explained above. However, since some parents prefer to pay tuition and dormitory fees in equal monthly installments during the academic year, the Conservatory has made arrangements with two commercial firms for the payment of tuition and dormitory fees on a monthly basis. Tuition and dormitory deposits are advance payments, non-refundable, and are therefore excluded from these payments.

1. The Shawmut Bank of Boston NA offers the Tuition Aid

Program, a low-cost plan with monthly repayment. There are several payment schedules available for single and multiple-year agreements with insurance coverage on the parent to age 68. Further details may be obtained by writing The Shawmut Bank of Boston NA, Consumer Loan Department, 542 Commonwealth Avenue, Boston, Massachusetts 02115.

2. The Insured Tuition Payment Plan of Boston, well-known in the educational field, offers two convenient payment programs for parents who desire to budget the annual cost in monthly installments. Both programs include insurance protection which covers the balance of the cost of the entire educational program in the event of the death or disability of the insured parent.

There is a prepayment, interest-free program which begins before the first payment is due at the school and ends before graduation.

There is also an Extended Repayment Plan. This program takes advantage of low-cost loan facilities. It reduces the monthly payments and spreads the cost over a longer period of time.

The earlier you start a program, the smaller your payments and the longer the term of your insurance protection. Information about these two programs is sent to the parents of each incoming student. If you would like information in advance, write to: Richard C. Knight Insurance Agency, Inc., Insured Tuition Payment Plan, 53 Beacon Street, Boston, Massachusetts 02108.

VETERANS

The New England Conservatory curricula leading to the Bachelor of Music degree, the Diploma, and the Master of

Music degree are approved by the Veterans Administration for veterans eligible to receive training benefits under Chapter 31 of title 38 (P.L. 894), Chapter 34 of title 38 (P.L. 550), and Chapter 35 of title 38 (P.L. 634).

FINANCIAL AID

The New England Conservatory of Music offers three types of financial aid: 1. scholarships, 2. loans, and 3. part-time employment to students in need of financial assistance to meet the Conservatory's educational expenses.

All students requesting any type of financial aid must submit a Conservatory financial aid application and a Financial Aid Form (FAF) to the Financial Aid Office. The FAF may be obtained from high school guidance counselors and from college financial aid offices. The completed FAF should be sent to the College Scholarship Service (CSS) at the designated address. Please note: graduate applicants may not use the Graduate and Professional School Financial Aid Service (GAPSFAS) form in place of the CSS Financial Aid Form. If your tax form has not been filed at the time that you complete the FAF, we realize that you may have to arrive at some of your figures on an estimated basis.

New Students:

Because of our rolling admissions policy, it is advisable to audition and to apply for admission and financial aid as early as possible. The FAF may not be filed before January 1, but should be

filed soon thereafter since the College Scholarship Service requires 4-6 weeks to process them. Financial aid awards are offered after an applicant has been accepted to the Conservatory. All recipients must enroll as at least half-time students in a formal, full-year degree program.

Foreign students must complete a "Financial Aid Application for Students from Foreign Countries" which is available from the Conservatory Financial Aid Office.

Returning Students: The financial aid application deadline for returning undergraduate and graduate students is March 1. In order to meet the Conservatory deadline, the FAF must be filed soon after January 1 since it takes 4-6 weeks for the College Scholarship Service to process this form.

In addition to the following information, the Financial Aid Office has available a more detailed pamphlet entitled "A Guide to Financial Aid".

CONSERVATORY FINANCIAL AID POLICIES

All students wishing to receive financial assistance must reapply each year. No financial aid is automatically renewed.

All scholarship recipients who are undergraduates and who do not yet hold a Bachelor's Degree must apply for a Basic Educational Opportunity Grant. Details of the Basic Grant Program are explained under Federal Programs.

It is suggested that students avail themselves of any local or state scholarship programs. Information on state scholarships is available from State Board of Higher Education offices.

To verify the information on the Financial Aid Form we require that the parents of scholarship recipients submit a notarized xeroxed copy of their 1979 tax return (1040) form to the Conservatory Financial Aid Office. Independent students should submit a notarized xeroxed copy of their own 1979 tax forms to the Financial Aid Office.

Scholarship awards are based upon need, talent, and academic achievement. Faculty recommendations and auditions are therefore important considerations in determining scholarship awards.

The Conservatory reserves the right to make scholarship adjustments under warranted conditions.

Conservatory scholarships will be applied to second semester expenses. If an award exceeds the anticipated total expenses for the second semester, the excess amount of that award will be applied to the first semester's expenses and will be reflected in the fall billing. Once Conservatory financial aid has been granted, any subsequent reduction in a student's tuition will result in a review, and, in most cases, a reduction in the amount of financial aid. Any federal financial aid award will be applied to a student's expenses in two equal semester payments.

It is expected that all students who receive awards will participate in curricular or extra-curricular activities assigned to them.

FEDERAL PROGRAMS

To be eligible for the following federal aid programs, a student must be a citizen or permanent resident of the U.S., must carry at least a half-time academic course load, must maintain satisfactory academic progress, and must have a demonstrated financial need. The funding of federal financial aid programs is always dependent upon annual Congressional allocations.

BASIC EDUCATIONAL OPPORTUNITY GRANT (BEOG)

Basic Educational Opportunity Grants (BEOG) are awarded by the Federal government directly to students who have demonstrated financial need. BEOG awards vary from \$200 to \$1800 a year and are restricted to undergraduates who do not have a previous Bachelor's degree. All incoming undergraduates seeking financial aid must apply. BEOG applications are included in the CSS Financial Aid Form. A student must carry at least 12 credits per semester in order to receive a full BEOG award.

The following three programs are administered by the Conservatory. To apply, an FAF must be submitted to the Conservatory Financial Aid Office. No separate application form is required.

SUPPLEMENTAL EDUCATIONAL OPPORTUNITY GRANT

Supplemental Educational Opportunity Grant (SEOG) awards are available to a limited number of undergraduate students who are in good standing, enrolled on at least a half-time basis,

and have exceptional financial need. These awards are made by the Financial Aid Committee concurrently with scholarship awards.

NATIONAL DIRECT STUDENT LOAN

This federal program is administered through the Conservatory and no interest is charged or repayment of principal required until nine months after the recipient ceases to be at least a half-time student. Thereafter, 3% a year simple interest is charged and repayment is made over the next ten years. Loans are awarded by the Financial Aid Committee concurrently with scholarship awards, and on a limited basis throughout the year.

COLLEGE WORK-STUDY

Through the Federal College Work-Study Program, students may work on campus to earn part of their financial aid. The average work-study job requires about 10-15 hours of work per week. Preference is given to students with large amounts of financial need.

GUARANTEED STUDENT LOANS

Under the provisions of the Higher Education Act of 1965, the Federal Government has agreements with many states to offer federally-insured guaranteed loans to students. These loans carry 7% interest rate which is subsidized by the government while the student is in school. Applications for guaranteed loans should be obtained from the family's home banking institution in spring or early summer.

ASSISTANTSHIPS

Assistantships are available to both graduate and undergraduate students whose abilities and talents are known to the faculty. Graduate and upperclass students may apply for assis-

tantships in any of the following fields for which previous training and experience permits them to qualify: Orchestral and Choral Libraries, Chorus, Liberal Arts, Music Education, Music History, Vocal Accompaniment, Wind Ensemble, Afro-American Music, Early Music Performance, and Theoretical Studies. Unless an exception is made, students who fill assistantships must be eligible for College Work-Study.

RESIDENT ASSISTANTS

Six resident assistants are selected each year. These students serve as a liaison between the Administration and the students on their floor and are available to students for discussion and advice. Preference is given to students eligible for the College Work-Study program.

BENEFICENT SOCIETY LOANS

The Beneficent Society of the New England Conservatory of Music has a fund available for recommended juniors, seniors, and graduate students to assist them with their tuition expenses. Loans from this fund are granted, interest-free, on the understanding that, upon graduation or withdrawal, they will be repaid in accordance with a reasonable repayment plan. The repayments allow for the continual availability of these funds for other students needing help.

EMERGENCY SHORT TERM LOANS

A limited number of short term emergency loans are available for matriculated students from the Conservatory. The following sources provide funds for these loans, as well as contributions to the National Direct Student Loan program.

1. Mr. and Mrs. Philip R. Allen Endowment. The income from this gift is used for loans to students.

2. The Alvan T. and Viola D. Fuller Fund. Established by a gift from the Alvan T. Fuller Foundation, the income is used for grants-in-aid to students.
3. The Charles H. Milender Fund. This fund is used for loans to students.
4. The Henry Munroe Rogers Fund. The income from this gift provides loans to students.
5. The Eben Tourjee Student Aid Fund. An Alumni Association fund from which students may borrow modest sums to meet emergency situations. Students are expected to repay these loans in accordance with an established schedule.
6. The Charles Oscar Sink Memorial Fund. Established by a bequest, this fund is used for loans to students.
7. Dean's Discretionary Fund. This gift from Edith and Carl Weyerhaeuser provides small short term loans for student emergencies.

ENDOWED AND DONATED FUNDS

General Conservatory scholarships are supported by the following contributing funds. Students need not apply to these individual funds for scholarship assistance.

Felix August Brass Scholarship
Ethan Ayer Scholarship
Carl Baerman Scholarship
Louise Baker Scholarship
Anna C. Bird Scholarship
Kate E. Blanchard Scholarship
Edwin Perkins Brown Scholarship
Harriet Tilden Brown Scholarship
Virginia Wellington Cabot Scholarship

Samuel Carr Scholarships
 Emily Allen Cates Scholarship
 Marion Louise Chapin Scholarship
 Chase Scholarship
 F. Lyman Clark Scholarship
 Class of 1912 Scholarship Fund
 Alice Robbins Cole Fund
 Dorothy Hinton Congleton Student Aid Fund
 Emma Burk Conklin Scholarship
 M. Ida Converse Scholarships
 Eddy Courts Concert Fund
 Jennie L. Cox Scholarship
 Lotta Crabtree Scholarships
 Forrest J. Cressman Student Aid Fund
 David W. Cushing Scholarship
 Mabel Daniels Scholarship
 Oliver Ditson Scholarship
 Robert G. Dodge Scholarship
 Ellen B. Doe Scholarship
 Henry Morton Dunham Fund
 Henry T. and Mary W. Dunham Scholarship
 Lucille Brown Duxbury Scholarship Fund
 Emma Eames Scholarship
 Arthur F. Estabrook Scholarship
 Mrs. Arthur F. Estabrook Scholarship
 Lincoln and Therese Filene Scholarship Fund
 Margaret N. Fisher Scholarship
 Arthur Foote Scholarship
 Matilda Frelinghuysen Scholarship Fund
 Fanny Elizabeth French Scholarship
 Frances Phetteplace Fry Scholarship
 Clara E. Getman Scholarship
 Jeannette Giguere Scholarship
 Marie L. Audet Gillet Scholarship

Wallace Goodrich Scholarship
 Lucinda Gould Scholarship
 Margaret Heagen Scholarship
 Mary Frothingham Hooper Scholarship Fund
 Percy F. Hunt Scholarship in Voice
 John Collins Hurley Scholarship
 George B. Hyde Scholarship
 Elma Igelmann Scholarship Fund
 Rebecca Jackson Scholarship
 George Frederick Jewett Foundation Scholarship
 Julia Klumpke Scholarship Fund
 W. H. Langshaw Scholarship
 Rufus Edward Larcom Scholarship
 Doris M. Lehmann Memorial Scholarship Fund
 Nettie E. Lentz Scholarship
 Agnes M. Lindsay Scholarship
 John Ellerton Lodge Scholarship Fund
 Cornelia Lombard Scholarship
 Anna M. Mason Scholarship
 Helen Weinberg Massell Memorial Scholarship in Piano
 Elizabeth Henshaw Metcalf Memorial Fund
 Gladys Miller Scholarship Fund
 Mildred Miller Scholarship
 Oliver W. Mink Piano Fund
 Mrs. Oliver W. Mink Fund
 George H. Monroe Fund
 Mary C. Morrison Scholarship
 Ruth S. Morse Scholarship Fund
 Elise and Walter W. Naumburg Scholarship
 New England Conservatory Alumni Association Memorial
 Scholarship
 New England Conservatory Music Club of Worcester Scholarship
 Fund
 Dora T. Nye Scholarship

John Padavano Memorial Scholarship Award
Blanche B. Parker Fund
Katharine H. Parker Scholarship
Catherine E. Pitts Scholarship Award
Marion S. Potter Scholarship
Mabel Louise Riley Scholarship
Angel Rivera Scholarship Fund
Clara Kathleen Rogers Scholarship
Malcolm Rogers Scholarship
Florence C. Rowe Scholarship Fund
Rebecca F. Sampson Scholarship
Jesús Maria Sanroma Scholarship
George Saunders Memorial Scholarship
Arthur Schuller Scholarship for Strings
Gunther Schuller Scholarship for Horn
Edmund H. Sears Memorial Scholarship
Sylvia C. Segal Scholarship Fund
Southwick Scholarship
Alden Speare Scholarship
Ruth Amelia Squire Memorial Fund
Stern Family Memorial Scholarship
Students House, Inc. Scholarship
Marie Sundelius Scholarship
Mrs. Grace Tilton Scholarship
Willem Valkenier Scholarship
Helen E. Vickery Scholarship
Virginia Wainwright Scholarship
Elizabeth Louise Walker Scholarship Fund
Charles Warren Scholarship Fund
Antoinette G. Watson Scholarship Fund
Leon Weidhorn Scholarship
Weston Country Evening Concert Series Scholarship Fund
Weston-Metropolitan Hammond Organ Club, Inc. Scholarship Fund
Weyerhaeuser Scholarship

Amasa J. Whiting Scholarship
Chester W. Williams Fund
Felix Wolfes Scholarship
Jennie E. Woodman Scholarship

SPECIAL AWARDS

Student Awards

GEORGE WHITEFIELD CHADWICK MEDAL

The medal is awarded annually to the senior student whose entire Conservatory record of achievement has been made distinguished by superior accomplishment in the candidate's major field, supplementary studies, extra-curricular activities, and good citizenship. The recipient will be determined by decision of the Faculty Council.

2. PI KAPPA LAMBDA

The New England Conservatory Chapter of Pi Kappa Lambda, the national music honor society, each year elects to membership a number of seniors and graduate students. Such election is indicative of extraordinary attainment in music, together with the personal qualifications necessary for success in the field.

In addition to other activities, Pi Kappa Lambda endeavors to stimulate high standards of musical achievement by conducting an annual scholarship competition open to all returning juniors, seniors, graduate students, and Artist Diploma candidates.

Faculty Awards

1. PHILIP R. ALLEN CHAIR IN CHAMBER MUSIC

A fund established by a gift from Mr. and Mrs. Philip R. Allen and Mr. and Mrs. Carl A. Weyerhaeuser, the income of which is to be used to endow a chair or chairs in chamber music.

2. HYMAN ARONOWITZ MEMORIAL FUND FOR TEACHERS

A gift from the Hyman Aronowitz Family Association established in memory of the late Hyman Aronowitz, whose six daughters attended the Conservatory. When the income from the fund has reached a specified amount, it is to be used annually for the benefit of one or more teachers selected by the president of the Conservatory. The Fund is open to subscription by friends and the public.

3. FREDERICK S. CONVERSE FELLOWSHIP

The fellowship is awarded by the Executive Committee to a member of the Theory Department, such member to be recommended by the President, for assisting in the supervision and administration of courses in the field of music theory, and for the purpose of achieving an effective coordination.

4. WALTER W. NAUMBURG PROFESSORSHIP IN MUSIC

The income from a bequest under the will of Walter W. Naumburg endows professorships in music.

FACILITIES

CONCERT HALLS

JORDAN HALL forms the architectural nucleus of the main Conservatory building on Huntington Avenue. The gift of Eben D. Jordan, this hall is one of the most acoustically perfect concert halls in the east. Its seating capacity of 1019 makes it ideal for large ensemble performances and faculty recitals.

BROWN HALL with a seating capacity of 400, is the site of opera productions, Chamber music series, and many student recitals.

WILLIAMS HALL seating 300, provides a more intimate concert facility for student recitals and smaller chamber ensembles.

LIBRARIES

Library materials for general use are housed in the **Harriet M. Spaulding Library**, located in a wing of the residence building (books, scores, chamber music, manuscripts) and in the **Idabelle Firestone Audio Library**, located in the main Conservatory building. Spaulding's collection of reference and circulating materials numbers approximately 40,000 catalogued volumes. While most of this collection is devoted to music, there is also a representative selection of books in other fields of the humanities and in the sciences. Among the rarer holdings of the New England Conservatory libraries are the autograph score of Debussy's *Pelleas et Melisande* in its original

version, the John A. Preston Collection of letters and documents of great composers, and an extensive collection of the manuscript scores of works of the so-called "Boston School of Composers," including Chadwick, Converse, Foote, and Paine. There are also a number of early treatises, part books, and pre-1800 publications. The Idabelle Firestone Library, opened in November 1973, contains more than 10,000 recordings, both tapes and disc, and provides facilities for both individual and group listening.

The extensive orchestral and choral libraries are located in the main Conservatory building in close proximity to the concert halls. The service collections have reached sizable proportions largely through a series of donations from the Harvard Music Association, the Music Fund Society, the Boston Orchestra Club, and the Boston Symphony Orchestra, and through the donation of entire libraries of various Boston choral societies.

AUDIO-VISUAL FACILITIES

Adjoining the Idabelle Firestone Audio Library is a professional multi-track recording studio and tape duplication facility. The listening equipment used in Conservatory classrooms is serviced by this department and includes equipment by AR, KLH, and Sony. The services of the department include recording of all Conservatory performances and recording of sessions for the New England Conservatory Record Series. The department is also available to record student graduation recitals and audition tapes. In addition, the studio provides training and experience in audio-visual work for a few interested students who qualify for the Federal Work-Study Program.

ELECTRONIC MUSIC STUDIO

In the fall of 1974, an Electronic Music Studio was established under the direction of Robert Ceely. At present, the studio consists of a Buchla "Music Easel," an EML-101 Keyboard Synthesizer, an EML-200 Studio Synthesizer, an EML-400 64x3 Sequencer, a MOOG Model 12 Synthesizer with expanded modular capacity, an ARP 2600 Synthesizer, three Revox tape recorders, a TEAC and a CROWN four-channel tape recorder, two studio mixers, and assorted playback equipment. The studio is located in the lower level of the Harriet M. Spaulding Library. The Student Lounge has been especially wired for the presentation of four-channel electronic music concerts. Students may work in the studio by enrolling in the following Composition courses: 4-449-450, 4-549-550, 4-557-558, 4-657-658.

INSTRUMENT COLLECTIONS

The Conservatory maintains a collection of over 200 diverse orchestral instruments, many of which are loaned or rented to students. Among the more exceptional instruments in the collection are a Guarnerius cello and a Villaume violin.

Facilities for organ study and practice consist of several instruments of various sizes and differing tonal design and actions. Included are the following Conservatory organs:

THE AEOLIAN-SKINNER PRACTICE ORGAN (1950), a two-manual unit instrument with exposed pipes and electric action. The organ was a demonstration model at the 1950 National Convention of the American Guild of Organists, Boston.

THE METZLER ORGAN (1958), built by the Metzler firm of Zurich, a two-manual organ of eleven stops (fifteen ranks) with mechanical action. The first Metzler organ in the United States.

THE NOACK ORGAN (1965), built by the Noack Organ Company, Lawrence, Massachusetts, a two-manual organ of nine stops (ten ranks) with mechanical action.

THE HAMMARBERG ORGAN (1965), designed and built by Olof Hammarberg of Gothenburg, Sweden, a two-manual organ with twelve stops (fifteen ranks). The organ has attached key desk with mechanical action, and it is tuned in the temperament of modified Kirnberger III. It was the first Hammarberg organ imported to the United States.

THE FISK CHAMBER ORGAN (1974), built by Charles Fisk and designed for use as an all-purpose chamber instrument with continuo playing as a speciality. It is a single-manual instrument, with seven stops and mechanical action.

THE NOACK ORGAN (1979), a two-manual organ with pulldown pedal specially designed for teaching of early performance practice. The organ has 4 1/2 stops, a C-c-c-c keyboard range with "broken" low octave and is tuned in the pitch and temperament according to the style of the 18th century North-European instruments.

The Conservatory harpsichord collection includes five one-manual and five double-manual harpsichords, with instruments built by Hubbard and Dowd, Herz, Canon-Guild and Chickering. A Hans Ruckers virginal, dating from 1620, is temporarily on loan to the Museum of Fine Arts in Boston. The Conservatory also owns another historical keyboard instru-

ment, a clavichord built by Arnold Dolmetsch in the early 20th century. The Performance of Early Music Department maintains several reproductions of various early wind instruments for the use of its students and members of the Collegium Musicum. Viola da gamba students may use instruments from the chest of Dolmetsch viols belonging to the Conservatory.

The Harrison Keller Room in the main building houses a portion of the Conservatory's ancient instrument collection. Eben Tourjée, the founder of the Conservatory, sought from the beginning to follow the example of the European conservatories by building up an extensive musical instrument collection. The Tourjée and Sargent collections contain a large number of wind, string, and percussion instruments from India and the Far East. Outstanding historical instruments from the West include a Crenhore cello (one of the first American-made string instruments), an early 18th century "pochette," and an ornate "buccin," or trombone, which is decorated with a dragon's head.

RESIDENCE AND LIVING ACCOMMODATIONS

The Conservatory's residence building, completed in 1960 and located directly across the street from the main building, provides living accommodations for 168 men and women students. It includes six floors of student bedrooms (largely double occupancy), a television lounge, laundry facilities, and practice rooms. On the street floor are the dining room and main lounge.

The residence building is supervised by the Resident Director, assisted by six Resident Assistants. The Resident Assistants live on each of the six floors and serve as a liaison between the administration and the students, as well as providing counsel on residence life and activities.

A \$20.00 activities fee is charged to each student living in the residence hall. This money is for the sole use of students who live in the residence hall, and the manner in which it is spent is to be determined by these students.

All first-time freshmen not living at home are required to live in the dormitory. Although freshmen are given priority, upper classmen and graduate students may also live in the dormitory when space permits.

Students who plan to live off-campus may check the Conservatory bulletin boards for housing notices. The Conservatory does not maintain a Housing Office. It is possible, through arrangements with the Business Office, for off-campus students to take their meals in the dormitory.

Terms of the Dormitory Reservation Contract

One-half of the yearly rate and the \$150.00 medical fee are payable by August 15, before occupancy is permitted at the start of the school year. The \$100.00 Dormitory Deposit, initially securing residence accommodation, is refundable at the time the student vacates the room, following an acceptable inspection. The \$100.00 Dormitory Deposit is also refunded should the student decide, on or before June 15, not to attend the Conservatory.

All rooms will be assigned for the full academic year only. No refund will be made if a student withdraws from the dormitory unless a replacement is found. The \$150.00 medical fee is required of all dormitory students. The insurance portion will be refunded if comparable coverage in a present policy can be demonstrated.

Participation in the Meal Plan is required of all dormitory residents. Requests for exceptions (with justification) must be submitted to the Tuition Refund Committee before the start of the semester.

Students should expect to have a roommate. New students will not be assigned to single rooms. Every effort will be made to match each student with a compatible roommate.

Dormitory rates include both room and board. (Breakfast and dinner are served seven days per week; lunches are served on a cash basis.)

Rooms will be assigned in the order in which reservations and deposits are received. The New England Conservatory of Music reserves the right to refuse, suspend, or cancel the Dormitory Reservation Contract in the case of any student

whose behavior in the dormitory is considered to be detrimental to the best interests of the student or the dormitory community.

Dormitory Vacation Policy

No meals will be served during school vacations nor the week of promotionals. There will be a small charge (to cover the costs of heat and electricity) for those students wishing to remain in the dormitory over vacation periods. The Conservatory reserves the right to close the dormitory entirely during vacations.

SERVICES

HEALTH SERVICES

Health, Incorporated

All students living in the Conservatory's residence hall are required to participate in the medical services program. Students not living in the dormitory are encouraged to subscribe to the plan.

The health services plan includes the use of an ambulatory, family-centered health care unit, Health, Inc., located near the Conservatory at 332 Longwood Avenue, as well as sickness and accident insurance. The insurance covers a twelve-month period.

The center offers basic medical care including dermatological, internal, gynecological, and laboratory services. If a student has special needs that cannot be met there, the staff of Health, Inc. will refer the student to the appropriate specialist or clinic. All students taking part in this plan will be given a physical examination during Orientation Week as part of the covered services of Health, Inc.

A full description of the services provided by Health, Inc. and the insurance program are explained in separate pamphlets which will be sent to the parents of each entering and returning student. Parents and students are urged to read these pamphlets carefully, and non-residence students are urged to give this coverage serious consideration.

IN CASE OF EMERGENCIES, students should contact the Resident Director at Ext. 301 or 302. Students wishing routine health care should make an appointment by calling Health, Inc. at 731-4505.

College Center

The services of the College Center are available to all Conservatory students and are paid for by the required counseling fee of \$25.00. The College Center, located in the nearby Prudential Center, provides individual counseling and psychiatric services as well as group therapy. The staff of the College Center consists of physicians, psychiatrists, and psychologists. It maintains a 24-hour telephone line — 262-3315 — is available for any emergency, and can, if necessary, admit patients to private hospitals or the Massachusetts Mental Health Center. Students' visits to the College Center remain completely confidential, and the use of this nearby support service is encouraged.

SERVICE CENTER

The Service Center issues student and staff identification cards, provides copying services, portable audio equipment, and supplies for the school. Any faculty or staff member may have copies made as needed. Students may have materials copied when authorized to do so by faculty or staff. Only official Conservatory materials can be copied: no personal work or payments from individuals may be accepted.

Audio equipment may be reserved only by staff, faculty, or student assistants to faculty members. No audio equipment may be used outside the Conservatory buildings. Supplies are

ordered for faculty and staff as required. As with copying and audio equipment services, students may obtain supplies only with the permission of a faculty or staff member.

MAIL AND MESSAGES

Conservatory students receive messages in the mail room on the first floor of the main building. It is the responsibility of all students to check their boxes regularly for messages from their teachers, other students, and the administration. The Conservatory is not able to take telephone messages for students except in emergencies. U.S. mail for non-dormitory students may be picked up in the Service Center in the basement. Non-dormitory students are strongly encouraged to have U.S. mail sent to their Boston residences.

PLACEMENT OFFICE

The Placement Office provides notices of a wide variety of opportunities and professional positions throughout the country for Conservatory students and alumni. The office has been successful in the placement of musicians in symphony orchestras, public and private secondary and elementary schools, and colleges. Upon request, the office will prepare a dossier, for graduates, which contains letters of reference and a summary of information concerning professional experience and activities at the Conservatory. In addition, career counseling is available to assist individuals in their employment search. Copies of the dossier will be provided at \$2.00 each. The office publishes a *Placement Bulletin* listing job openings in schools and colleges. The bulletin is available for a yearly subscription fee of \$7.50.

The office also assists enrolled current students in finding part-time work within the Conservatory as well as outside the

school — in churches, community orchestras, and choruses. Single-engagement performance opportunities are coordinated through the student-run Performance Club, which is under the supervision of the Placement Office. Students wishing to take part in this student-aid program should sign up at the beginning of each semester.

EMPLOYMENT PROSPECTS

The New England Conservatory of Music attempts to offer the highest quality professional training to its students. However, there is no question that some of our graduates find fewer opportunities in their chosen field than they might desire or decide that a different field is more appropriate for their professional objectives. In 1976, the Alumni Association conducted a poll of all alumni to determine the current status of our graduates. Of those who responded, 37.6% stated that they currently had full-time positions in the field of music; 28.1% replied that they were working only part-time in the music field; while 28.2% stated that at the present time they were not involved in the music profession. No data is available to indicate whether those involved in music on a part-time basis or not at all are doing so by choice or for lack of opportunities.

ALUMNI ASSOCIATION

The Alumni Association of the New England Conservatory of Music serves the school in several ways. Primarily, it is the medium through which the Conservatory maintains contact with former students. The contact is a two-way exchange, enabling alumni who have become professionally established either in music or in other fields to reflect their experience and acquired wisdom to the administration and faculty of the

Conservatory and, conversely, enabling the Conservatory to communicate directly with those communities in which its alumni are active.

Among the varied activities of the Association are the awarding of special scholarships annually, the administration of the Tourjée Fund (which aids students with emergency needs), and the sponsorship of Conservatory Night at the Boston Pops.

FRIENDS

Since their inception in the 1940s, the Friends of the New England Conservatory have become one of the vitally important links between the music-loving community and the varied musical activities of the Conservatory. The Friends, through their activities and benefits, enable that community to participate in and contribute to the school's pursuit of musical excellence. For membership information, call the Friends Office.

ACADEMIC REGULATIONS AND INFORMATION

Responsibility and authority for the admission, continuance, promotion, and graduation of students is vested in the President, the Vice Presidents, the Dean, and the Faculty Council. The New England Conservatory of Music reserves the right to refuse, suspend, or cancel the registration of any student whose acceptance or continued attendance is considered to be detrimental to the best interests of the student or the college.

It is the responsibility of each student to read the information on the Conservatory bulletin boards regularly. In addition, all students are responsible for checking their mailboxes regularly for messages from their teachers, other students, and the administration. All students must keep the Registrar's Office informed of their correct local, summer, and permanent addresses, as well as telephone numbers.

ACADEMIC ADVICE AND COUNSEL

The Dean and his staff advise and monitor the progress of each student in the Conservatory. The Dean's Office provides academic and professional counsel in cooperation with other offices and departments throughout the Conservatory. A student seeking information or counsel on any matter relative to his/her program of studies should consult a staff advisor in the Dean's Office.

PRE-REGISTRATION AND REGISTRATION

All degree students are required to attend both pre-registration and registration each semester. Pre-registration is designed to allow returning students first choice in the selection of courses. A \$50.00 advance deposit (applied to tuition fees) must be made prior to the Spring Pre-Registration. No advance deposit is necessary for the Winter Pre-Registration. Registration confirms course selections. Pre-registered students failing to appear at Registration will automatically be removed from all classes.

For registration, a student must:

- 1) be admitted to the Conservatory by the Admissions Office.
- 2) clear all financial affairs with the Business Office.
- 3) secure program consultation and approval from the Academic Advisor.
- 4) submit all registration forms to designated staff in the Registrar's Office.

Students failing to register within the allotted two-week period each semester will be charged a penalty fee of \$25.00, payable prior to registration. Special students will register the first two weeks of each semester. Registration at the New England Conservatory of Music is an agreement by the student to accept all rules and regulations set forth by the institution.

COURSE CHANGES

Once a student has registered, his/her classes can be changed only by consulting the Registrar's Office. Non-compliance

with this procedure will result in an F grade being recorded for failure to attend the class appearing on the original registration. It is the responsibility of each student to make sure his/her registration accurately reflects his/her class schedule. Students who are in doubt should check with the Registrar's Office.

One change (involving all adjustments to a student's schedule for the semester) will be allowed within the two-week change period at the beginning of each semester. After this two-week change period a penalty fee of \$10.00 will be charged for each additional change.

A student should be aware of course pre-requisites (refer to the section entitled "Course Descriptions") and the course schedule posted outside the Registrar's Office prior to initiating any change.

Courses may be ADDED within the first two weeks of a semester ONLY.

Courses may be DROPPED with no grade penalty within the first four weeks of a semester. After this time, a "W" will be recorded up to the final two weeks in a semester. No course may be dropped during the final two weeks of a semester.

CHANGE OF MAJOR

Students requesting a change in major must first confer with the Dean. The student then must qualify for the new major through an audition and examinations as required by the department (see the section on Studio Instruction Pro-

motionals.) Students who wish to change their major to Composition must submit their request to the chairman of the Department by February 1.

TRANSFER CREDITS

Students wishing to receive transfer credits from another accredited institution should submit an official transcript from their previous school to the Dean's Office. (Incoming students should forward this document to the Admissions Office).

UNDERGRADUATE TRANSFER CREDITS

In general, the Conservatory will grant undergraduate credit for academic subjects in which the student has received a grade of C or better. Credit in the student's major performance area and in theory will be granted by examination only. Transfer students must earn at least the final 30 credits in residence at the Conservatory. Students should also read carefully the sections on Undergraduate Theory Requirements, Undergraduate Music History Requirements, and Undergraduate Liberal Arts Requirements.

It is possible for undergraduates to earn elective credits in liberal arts and music history during summer study at an accredited institution. Interested students should consult with the Dean's Office and have the specific courses they plan to take approved beforehand.

GRADUATE TRANSFER CREDITS

Transfer credits are not normally accepted at the graduate level. A maximum of four credits will be considered by the Dean for transfer.

ADVANCED PLACEMENT

Acceptance of Advanced Placement credit allows for additional elective courses, but it does not make one eligible for a refund of tuition.

Liberal Arts credit will be granted for the Educational Testing Services (ETS) Advanced Placement examinations in which the student has earned a grade of 3 or better. Eligible students must supply an official grade document from ETS.

STUDIO INSTRUCTION

Studio instruction is scheduled on a regular basis throughout the academic year. Four credits per semester will be granted for 15 one-hour lessons; two credits per semester will be granted for 15 one-half hour lessons (or for hour lessons, taken on an every other week basis.) Faculty members are not required to make up lessons missed by the student. Except under unusual circumstances, all matriculating students whose curriculum includes studio instruction will be required to register for lessons while in residence at the Conservatory. Every effort will be made to assign students to the teacher of their choice, although this may not always be possible. Most initial teacher assignments will be made during Orientation Week in September, often on the basis of an audition before members of the appropriate department. Returning students normally continue with the same teacher throughout their course of study. Students wishing to change teachers should discuss this with the Dean. Teacher changes will normally take place at the beginning of the academic year, although on occasion students may change teachers between semesters.

Additional studio lessons may not be substituted for elective course work without additional charge.

ATTENDANCE

Regular and prompt attendance in classes, studio lessons, and rehearsals of all ensembles is expected of all students. The policy of attendance and granting excused absences in classroom courses is left to the discretion of the individual faculty member.

Absence from studio lessons due to illness or emergencies must be reported to the Registrar's Office. Any prolonged absence due to illness should also be reported to the Registrar's Office. Absence must be verified with a medical excuse presented to the Registrar's Office upon return to classes.

Absences from rehearsals or concerts of a performing organization must be cleared through the Office of the Administrative Coordinator.

Absences from an examination requires a doctor's excuse which must be cleared through the Dean's Office.

All students are required to be in attendance from the opening of school (Orientation Week and Registration) through the final examination period and promotional auditions.

Students who plan to discontinue study should read the sections entitled **Leave of Absence** and **Withdrawal**.

LEAVE OF ABSENCE

Students wishing a leave of absence must make their request in writing to the Dean. The Dean will then consult with the major teacher and other teachers of the student. A leave of absence will be granted for a maximum of one year. After that time, or if the student becomes a full-time student at another educational institution, the student must reapply through the Admissions Office and reaudition to be accepted.

Students wishing to take a leave of absence during the second semester of the academic year must make their request in writing before the beginning of the second semester. Otherwise, the student will be financially responsible for the second semester's tuition.

Students who are on a leave of absence are asked to declare their intentions to resume study at the Conservatory by March of the year preceding their return. Students who do not do so will be considered "withdrawn" from the Conservatory and will have to reapply through the Admissions Office should they decide to return at a future date as a degree candidate.

WITHDRAWAL

Students wishing to withdraw from the Conservatory should inform the Dean in writing of this fact and speak with their Dean's Office advisor. All students intending to withdraw should read the information contained under **Refund** in the chapter entitled **Tuition and Fees**.

AUDITING

A full-time Conservatory student wishing to audit a course may do so with permission of the instructor. No official record will be maintained in the Registrar's Office of a course so audited.

A student who wishes an audited course to appear on his/her permanent academic record must register through the Registrar's Office and pay a fee of \$50.00 per course each semester. The registration period for auditors is the first two weeks of a semester.

A student enrolled in a course for credit who wishes to become an auditor in that course, and wishes to have that course appear on his/her record as an audited course, is required to pay the additional \$50.00 audit fee.

Under no circumstances will credit be granted retroactively for a course in which a student has been registered as an auditor.

PART-TIME STUDENTS

Matriculating students who feel that part-time study answers their personal needs should consult with the Dean. At the undergraduate level, full tuition will be charged unless the student is taking no more than a total of nine credits. Students taking nine credits or fewer will be charged on a per credit basis. Undergraduate part-time students will be expected to take at least studio lessons. At the graduate level, tuition will be assessed on a per credit basis. Except in highly unusual

cases, graduate students will be expected to take studio lessons during at least the first two years of study. Master's degree candidates should note, however, that a maximum of five years is granted in which to complete all degree requirements.

SPECIAL STUDENTS

There is a limited amount of space available for special students, i.e., professional musicians and teachers of music who wish to take certain specific courses at the Conservatory on a part-time basis. Special students will register by the semester. In general, special students may not take theory courses. Special students who wish to take studio lessons for college credit must apply to the Director of Admissions. Special students may not audit courses and will be placed in a class for credit only with permission of the instructor and/or the department chairman. Each case will be decided on its individual merits. Only after all degree candidates have completed their registration will the Conservatory accept special students for course work. Those interested in registering as special students should report to the Dean's Office on the first day of classes. All tuition must be paid in full at the time of registration. In general, special students not enrolled for studio lessons through the Conservatory may not participate in ensembles. Students in Voice who study privately with a Conservatory faculty member will be eligible for participation in the Opera Workshop or Opera Theater. (These students will be designated as "seminar students.")

CREDIT VOUCHERS

Credit vouchers granted by the Conservatory to supervising teachers in the public school systems may be used for any

course elective up to six credits for the academic year (studio instruction is excluded). Credit vouchers may be used by one person only for a single course. Teachers holding credit vouchers should register through the Dean's Office.

MASTER CLASSES

Conservatory students frequently have the opportunity to study with renowned concert artists in a Master Class situation. By taking advantage of these Master Classes, students of all levels of performance benefit from the talents and varying techniques and interpretations of great artists and teachers.

CONCERT OPPORTUNITIES

Over three hundred concerts are offered at the Conservatory each year. These include the concerts by the Conservatory performing organizations, numerous student recitals, Afro-American concerts, and contemporary music, as well as the many faculty recitals which take place during the year.

Students can conveniently attend the open dress rehearsals of the Boston Symphony Orchestra for which tickets are sold at a discount. In addition, a limited number of BSO concert tickets are donated each week to the Conservatory for the use of its students.

GRADING SYSTEM

SCHOOL OF UNDERGRADUATE STUDIES

- | | |
|------------------------|------------------------------------|
| (1) Course Work | (1) Ensembles |
| (2) Studio Instruction | (2) Studio Instruction Promotional |
| | (3) Recital |

A	4.0	
A-	3.7	PH (Pass with Honors)
B+	3.3	P (Pass)
B	3.0	U (Unsatisfactory)
B-	2.7	No quality points are assigned for these areas, and grades in these areas do not affect the Grade Point Average.
C+	2.3	
C	2.0	
C-	1.7	
D	1.0	
F	0.0	
W	0.0	
Inc	0.0	

School of Graduate Studies

- (1) Course Work (1) Ensembles
 (2) Studio Instruction (2) Studio Instruction Promotional
 (3) Recital

A	4.0	
A-	3.7	PH (Pass with Honors)
B+	3.3	P (Pass)
B	3.0	U (Unsatisfactory)
C	2.0	No graduate credit may be earned in these areas.
F	0.0	
W	0.0	
Inc	0.0	

Grade Changes

A grade, once assigned, may only be changed to correct a technical error, or under special and extenuating circumstances. Written permission by the instructor and approval by the Dean of the Conservatory is required for all grade changes.

Incompletes

An Incomplete must be completed and submitted to the Registrar's Office within a maximum time period of twelve months beyond the date of issuance. A specific date of completion must be stated by the instructor at the time of a request for an Incomplete. Failure to meet the stipulations set forth in the Incomplete Request will result in an automatic F on the official academic record.

An Incomplete obtained in a course pre-requisite to another course will delay the student's registration in the subsequent semester.

Grade Point Average

To compute the Grade Point Average, (GP), divide the total quality points earned in course work and studio instruction by the total number of credits in which any form of A, B, C, D, or F has been posted.

Transfer credit is not included in the grade point average.

Studio Instruction Promotionals

During each year of a student's residence at the Conservatory, and to qualify for promotion, students must successfully present a promotional audition before a faculty jury to demonstrate satisfactory achievement and progress in his/her instrument. The promotional normally takes place in the spring, although in exceptional cases students may audition at other times during the year. All students are expected to audition at the specific time assigned by the Dean's Office. *Each student is responsible for providing his own accompanist at the promotional audition.*

Except in the case of undergraduate Music Education and String majors, the graduation recital will take the place of the final promotional audition. Music Education and String majors will be required to present a promotional audition during their senior year as well. Undergraduate composition majors will be required to appear before a jury only at the end of the sophomore and junior years. Students whose curriculum does not include a graduation recital may be required to pass a comprehensive examination at the end of their program at the Conservatory.

Students wishing to change their major, or to accelerate within their program, must arrange through the Dean's Office for an additional promotional audition. Written permission of the student's studio teacher will be required in order to take an audition to accelerate.

Failure in a promotional audition will be brought to the attention of the student's studio teacher and the Dean. In some cases, the student may be allowed to re-audition; in others, he will have to repeat the year. Students who fail a promotional audition may be subject to dismissal.

Recitals

Successful presentation of a solo graduation recital during the final year of study is a degree requirement for most undergraduate and graduate programs. In some cases, the recital itself will be evaluated; in other cases, the Dean's Office will arrange a pre-recital audition where members of the faculty will hear the recital program and grant permission for the student to present the recital. *Students are responsible for checking with the Dean's Office to find out whether or not they will be required to present a pre-recital audition.*

It is the responsibility of each student to make the arrangements for his graduation recital. Students who will present a recital during the academic year must contact the Office of the Administrative Coordinator about a tentative date as soon as possible.

They must then receive written approval from their studio teacher to give a recital. It is expected that all student recitals will take place at the Conservatory. Any exceptions to this rule must be cleared with the department chairman and the Administrative Coordinator.

String players and pianists will be required to play full recitals without the inclusion of chamber music (trios, quartets, etc.)

In all other categories — vocal and instrumental — graduating students may request permission to include one chamber music work. Such requests must be made of the student's own studio teacher, as well as of the teachers of those students assisting in the chamber music work. Final clearance of the student's recital program shall come from the Dean's Office.

For all students except those undergraduates majoring in violin, viola, violoncello, and double bass, the recital will take the place of a final promotional audition. Undergraduate String majors, and undergraduate Music Education majors (who do not normally present a solo senior recital) must successfully present a final promotional audition before a faculty jury at the end of the senior year. In the case of String majors, repertory to be studied for this audition will be chosen in consultation with the department chairman.

Undergraduates will receive four credits for successful completion of the recital requirement; graduate students will receive no academic credit.

Academic Standing

DEAN'S LIST Full-time undergraduate students (over nine credit-hours per semester) with a GPA of 3.6 or better, and no grade below B, may be named to the Dean's List at the end of each semester.

Graduate students carrying six credit-hours or more per semester, with a GPA of 4.0, may be named to the Dean's List at the end of each semester.

ACADEMIC PROBATION Three criteria may result in an undergraduate being placed on probation:

- (1) GPA lower than 2.0 and/or unsatisfactory ensemble grades.
- (2) 2 D's, 2 F's, or 1 D and 1 F.
- (3) F received in Studio Instruction or at a Promotional.

Academic Probation is lifted by the Dean's appointed committee.

ACADEMIC DISMISSAL The Dean's appointed committee may dismiss a student from a degree program if satisfactory work at the respective level is not maintained.

Graduation Requirements

UNDERGRADUATE:

- (1) Cumulative average of 2.0 must be attained.
- (2) No more than 15 credit-hours in D grades may be earned towards a degree.
- (3) All incomplete grades must be removed one month prior to graduation.

- (4) All outstanding fees, tuition, and library fines must be paid in full.

GRADUATE:

- (1) A cumulative average of 3.0 or B must be achieved.
- (2) All sections of both the Graduate Music History and Music Theory examinations must be successfully completed.
- (3) All incomplete grades must be removed one month prior to graduation.
- (4) All outstanding fees, tuition, and library fines must be paid in full.

Commencement

Graduating students who do not plan to attend Commencement should notify the Dean's Office of this fact. Students who wish to have their diploma mailed to them during the summer should leave their address and a \$2.00 mailing fee with the Dean's Office.

Academic Records

Transcripts of a student's achievements will be sent, upon written request of the student, to those designated by the student. Student records will not be released outside the institution without prior consent of the student. The college recognizes the rights of the student to examine educational records and control access by others in accordance with the Family Educational Rights and Privacy Act, passed by the U.S. Congress in 1974.

Transcripts are of two kinds:

- (1) **Official:** bearing the college seal and official signature of the Registrar. Transcripts are sent directly to the designated

persons or organizations and will only be issued to the student in a sealed envelope, not to be opened prior to its delivery to the proper authorities.

(2) **Unofficial:** bearing the notation "Unofficial Transcript — not valid for transfer", and issued to the student for his own use.

Transcript Fees:

First copy — free of charge

Single copy — \$2.00 each

SEERAL ORDERED AT ONE TIME — \$2.00 for the first and \$1.00 for each additional copy.

All requests should be sent directly to the Registrar's Office at the New England Conservatory of Music.

SCHOOLS, PROGRAMS, AND COURSES OF INSTRUCTION

The New England Conservatory of Music consists of the following five principal instructional divisions:

- 1) School of Undergraduate Studies
- 2) School of Graduate Studies
- 3) Summer School
- 4) Extension Division
- 5) Community Services Division

Within these divisions, the Conservatory offers a rich variety of programs of study to accommodate students at different levels of musical training, academic background and experience. These programs are listed briefly below and described fully in the following pages.

ACADEMIC PROGRAMS

UNDERGRADUATE

Bachelor of Music in one of thirty-three major fields (four-year curriculum)

Bachelor of Music in one of thirty fields plus Bachelor of Music in Music Education, Theory, or Composition (five-year curriculum) — **DOUBLE MAJOR PROGRAM**

Bachelor of Music in one of thirty-three major fields from the New England Conservatory of Music plus Bachelor of Arts or Bachelor of Science from Tufts University (five-year curriculum) — **COMBINED DOUBLE DEGREE PROGRAM**

GRADUATE

Master of Music in one of forty-three major fields (two-year curriculum)

Master of Music in Music Education in collaboration with the Kodály Musical Training Institute

Master of Music in Music Education in collaboration with Orff-Schulwerk

Master of Early Music Performance plus Master of Music in Music History and Musicology (three-year curriculum) —
DOUBLE MAJOR PROGRAM

Master of Music double degrees in any two departments (three-year curriculum) — DOUBLE MAJOR PROGRAM

NON-ACADEMIC PROGRAMS

UNDERGRADUATE

Diploma Program (requirements as for Bachelor of Music degree minus the 24 liberal arts credits)

Certificate Programs

Afro-American Studies — a two-year program of studio instruction and course work

Third Stream Studies — a two-year program of studio instruction and course work

GRADUATE

Artist Diploma Program — minimum of two years of residency studies concentrating on performance

SUMMER SCHOOL

Workshops, master classes, course work, and studio instruction during the summer months.

EXTENSION DIVISION

Preparatory School Programs — for pre-school, elementary, and secondary school-age children. Studio instruction and a wide variety of performing ensembles, with locations in Boston and Brookline, and a summer music day camp in Concord, Massachusetts.

Adult Education Programs — Studio instruction, course work, and a wide variety of performing ensembles, with locations in Boston and Brookline, Massachusetts

COMMUNITY SERVICES DIVISION

Studio instruction, course work, and enrichment and outreach programs focusing on the Conservatory's immediate neighborhood and the Boston community as a whole.

ENSEMBLES

Ensembles, required of all undergraduate programs and of some graduate programs, are a focal point of the Conservatory's musical life. For specific information on the particular ensemble required of a particular program, please refer to the following pages.

Admission to ensembles is granted by audition only.

Participation is generally required of undergraduate students for a minimum of eight semesters, with the following exceptions:

- 1) Keyboard and Guitar majors are exempt in their senior year;

2) Composition majors are required to participate for a minimum of four semesters.

Credit. One credit per semester is granted to undergraduates for participation in each ensemble. No academic credit is granted to graduate students for ensembles.

LARGE ENSEMBLES

Concert Choir

The Concert Choir, conducted by Lorna Cooke deVaron, is a touring ensemble. The group sings chiefly *a cappella* music, and during part of each year devotes time to modern choral works.

Conservatory Chorus

Under the direction of Lorna Cooke deVaron, the NEC Chorus of 100 students devotes itself to the study and performance of great choral works, which acquaints them with music from medieval to modern times. The student in Chorus learns a wealth of music history. He/she also gains important musical training in questions of style, vocal production, phrasing, rhythm, diction, and ensemble singing. The Chorus presents four concerts each year, two of which are usually presented in conjunction with the Boston Symphony Orchestra. In recent years, the Chorus has sung the Berlioz *Romeo and Juliet*, Mahler *Second Symphony*, and Janajek *Slavonic Mass* with the Boston Symphony Orchestra.

Conservatory Opera Theater

Under the direction of David Bartholomew, the Opera Theatre produces at least one full-scale opera each year. During the

1978/79 academic year, the Conservatory Opera Theatre presented the world premier of *Medea* written by Ray E. Luke, winner of the Rockefeller Foundation/New England Conservatory competition for an original American opera. Besides coaching students in the musical preparation of roles, the Conservatory Opera Theatre trains advanced singers in important facets of opera production, stagecraft, and acting.

Recital Chorus

The Recital Chorus, conducted by James Pajak, provides sight-reading practice in an ensemble setting for students not majoring in voice. Recent works studied include canons and three-part pieces of Buxtehude, Mozart, and Schumann, selections of Gregorian Chant, and motets of des Prez and Lassus. Choral conducting students may have an opportunity to rehearse and perform with the ensemble.

Repertory Orchestra

The Repertory Orchestra of 115 members is conducted by Richard Pittman, and presents a number of concerts each year in Jordan Hall. The orchestra reads a great deal of music, with emphasis on the standard orchestral repertoire. Recently the Repertory Orchestra performed Strauss' *Don Juan*, Stravinsky's *Petrouchka*, and Brahms' *2nd Symphony*.

Repertory Wind Ensemble

The Repertory Wind Ensemble was founded in 1972 by its conductor, Michael Walters. Its aim is to provide greater performing opportunities and to offer greater exposure to significant wind literature. The ensemble rehearses for five hours per week and functions as a flexible pool of selected wind players

drawn together into various larger and smaller combinations to facilitate the performance of a wide variety of compositions. The Repertory Wind Ensemble performs three to four formal concerts each year in Jordan Hall. Recent performances have included Stravinsky's *Octet for Wind Instruments*, Benson's *Symphony for Drums and Wind Orchestra*, pieces by Mozart, and Hindemith's *Septett*.

Conservatory Symphony Orchestra

The Conservatory Symphony Orchestra, founded in 1902 by George Chadwick, has been an integral part of Boston's musical life ever since, giving from six to eight concerts a year in Jordan Hall. However, the main function of the orchestra is to provide training for talented instrumentalists in the standard symphonic repertoire, as well as in the less frequently explored literature, ranging from pre-Bach to contemporary music. The orchestra performs in the opera productions given annually by the Conservatory Opera Theatre and in various special events scheduled throughout the year. A major aspect of the Symphony Orchestra program involves the appearance, for both reading rehearsals and concert presentation, of distinguished guest conductors from throughout the world. During the past two seasons, in addition to music director Larry J. Livingston, the orchestra worked with Kazuyoshi Akiyama, Wolfgang Balyer, Anshel Brusilow, Sergiu Commissiona, Dennis Russell Davies, Lorna Cooke deVaron, Rafael Druian, Arthur Fiedler, Lukas Foss, James Gardner, Otto-Werner Mueller, James Levine, Ray Luke, Thomas Nee and Benjamin Zander.

Conservatory Wind Ensemble

The Conservatory Wind Ensemble, conducted by Frank L. Battisti, offers students an opportunity to play the significant

literature for wind, brass, and percussion instruments composed from the Renaissance period to the twentieth century. The Wind Ensemble rehearses twice per week for a total of five hours. Each year a number of faculty members and outstanding students appear as soloists in the Wind Ensemble concert programs. Besides playing five concerts a year in Jordan Hall, the Wind Ensemble performs concerts at the Gardner Museum and at various schools in the Greater Boston area. The ensemble has performed at numerous national music conferences including the 1974 national MENC Conference (Anaheim, California). Through these performances and their recordings, the NEC Wind Ensemble has established a reputation as being one of the premier wind ensembles in the United States.

Jazz Ensemble

Presented by the Department of Afro-American Music, several ensembles of various sizes are devoted to the performance of jazz. Participation in these ensembles fulfills the performance requirement for Jazz majors only, although non-majors may participate in these groups as an additional performance activity.

SMALL ENSEMBLES

Chamber Music Program

The extensive Chamber Music Program, directed by Larry J. Livingston, provides students of string, woodwind, brass, and keyboard instruments with the opportunity to broaden their performing experience through work in small ensembles. The groups meet on a regular basis. In addition, each group meets

with one of 25 Chamber Music coaches for 1 1/2 hours per week. The Chamber Music ensembles perform in the regular Monday evening Concert Series, in the Thursday Noon Series, and, on a selective basis, in a gala chamber music concert at the end of each semester in Jordan Hall.

Chamber Singers

A select group of sixteen students, who are chosen from members of the Concert Choir, sings music from the Renaissance period through the 20th century — the best of the music written for a small vocal ensemble.

Chamber Wind Ensemble

The Chamber Wind Ensemble, conducted by Fred Cohen, concentrates on the literature for smaller ensembles, and the preparation of the wind sections from standard orchestral repertoire. Problems of intonation and balance are given special attention.

Collegium Musicum

Directed by Daniel Pinkham and Kenneth Roth, the Collegium Musicum is open to graduate students and qualified undergraduates. Concerts are given in Jordan Hall and in other concert halls in Boston which are appropriate for early music performance. The Collegium Musicum provides instruction and experience in performance on period instruments and voice. The repertoire ranges from 14th century sacred and secular works through chamber and orchestral works of the 18th century. Members of the Collegium Musicum have performed with the Boston Symphony Orchestra, the Boston Camerata, and the Banchetto Musicale. The intimate nature of

the ensemble places strong emphasis on the student's individual performance and the development of his/her musical perception of both historical and stylistic problems and general musical excellence.

Collegium Terpsichore**

The Collegium Terpsichore, a Conservatory dance group directed by Dr. Julia Sutton, studies the performance of court dances of the 15th to 18th centuries. Special emphasis is placed on dances of the 16th and 17th centuries. Members of the Collegium Terpsichore work from original sources in preparing the yearly joint concert with the Collegium Musicum. Although the work of the Collegium Terpsichore actually constitutes part of the course curriculum for PM 505, 506, students who are not registered for this course are welcome to participate in the group for no credit.

**Participation in this ensemble does not fulfill the academic requirement concerning ensembles.

Contemporary Music Ensemble

The Contemporary Music Ensemble, under the leadership of Music Director Larry J. Livingston, is an organization dedicated to the preparation and performance of the widest array of significant music from this century. The ensemble involves approximately one hundred students and prepares three to four concerts a year, including works of distinguished guest and faculty composers.

Jazz Ensembles

Presented by the Department of Afro-American Music, several ensembles of various sizes are devoted to the performance of

jazz. Participation in these ensembles fulfills the performance requirement for Jazz majors only, although non-majors may participate in these groups as an additional performance activity.

NEC Ragtime Ensemble**

In 1972 Gunther Schuller presented the New England Conservatory Ragtime Ensemble at a Festival of American Music held at the Conservatory. In addition to the three recordings the Ragtime Ensemble has made so far, its schedule includes concerts in Jordan Hall and elsewhere on tour throughout the United States (including Alaska), Europe, and most recently, the Soviet Union.

Third Stream Ensemble

The Third Stream Ensemble provides a vehicle for the rehearsal and performance of Third Stream music, to include: partially notated/partially improvised music; totally improvised pieces with formatic bounds only; and "jazz"-type improvisations using flexible instrumentation and concept. The Ensemble participates in three annual Third Stream Department Concerts in Jordan Hall.

**Participation in this ensemble does not fulfill the academic requirement concerning ensembles.

SCHOOL OF UNDERGRADUATE STUDIES

DEGREE REQUIREMENTS AND CURRICULA: Bachelor of Music Degree

Candidates for graduation must complete all prescribed course work and earn the total number of credits required as indicated in the four-year curriculum for their major. Though a minimum of 120 credits is required for the Bachelor of Music degree in all cases, the Conservatory reserves the right to require additional credits according to the major pursued.

Study in the major field is required of every student throughout each year of a student's residency at the Conservatory. All students (except theory and composition majors) will be required to pass a promotional audition in the spring of each academic year. In the senior year, successful completion of the recital will take the place of a promotional audition.

Instruction on the major instrument normally consists of studio lessons of one hour per week for the academic year during all four years of study. Exceptions to this practice may occur only with the prior approval of the Dean.

Double Major

A well-qualified student may elect, at the end of his/her sophomore year, a Five-Year Program leading to a double major in a performance area plus one of the following: Music

Education, Theory, Composition.* The program will be designed on an individual basis after consultation with the Dean and the appropriate Department Chairmen. A combination of other areas than those specified for the double major may be considered for approval.

Performance Studies on Other Instruments

Students wishing to concentrate in performance areas which are not included in the list of major programs may do so with approval of the appropriate faculty and the Dean, following an audition. The curriculum and degree requirements will be identical to those for instrumental performance.

Theory Major

At the end of their sophomore year, undergraduates who are musically and intellectually qualified may request admission to the undergraduate Theory major. The curriculum for these students will be individually designed to fit their particular abilities, needs and interests. All interested students should consult with the Advisor of Undergraduate Theory Majors, Robert Cogan.

Independent Study

Students who plan to pursue an independent study for academic credit must have the written permission of the supervising faculty member, the Chairman of the Department, and the Dean.

*A double major requiring additional studio lessons in the second area of concentration may involve additional costs to the student.

Courses at Simmons College

The provisions of an agreement with Simmons College allow Conservatory undergraduates to elect one course per semester at Simmons College for full credit. This provision does not apply to summer school. Students must first receive permission from the Conservatory Dean, then from the Simmons College Dean.

Courses at Tufts University

A reciprocal arrangement between the New England Conservatory of Music and Tufts University allows students at both institutions to select a limited number of courses at either school which may be applied toward their respective degrees. This agreement does not apply to summer school. Students must first receive permission from their own Dean, then from the Dean of the second institution.

Undergraduate Theory Testing and Placement

For a full description of the undergraduate theory testing and other requirements, please refer to the Department of Undergraduate Theory on page 64.

Undergraduate Music History Testing and Placement

For a full description of the undergraduate music history testing and other requirements, please refer to the Department of Music History on page 66.

Undergraduate Liberal Arts Testing and Placement

For a full description of the undergraduate liberal arts testing and other requirements, please refer to the Department of Liberal Arts on page 00.

The course numbers used in this catalog represent a new Conservatory system. For the former Conservatory course numbers, please refer to the course descriptions, which contain reference to both old and new course numbering systems.

PROGRAMS OF STUDY FOR THE BACHELOR OF MUSIC DEGREE

Each program leading to the Bachelor of Music degree is designed to develop individual musicianship and proficiency on a professional level of artistic accomplishment. Undergraduate degree programs may be pursued with the following concentrations:

Strings

Violin
Viola
Violoncello
Double Bass

Winds

Bassoon
Clarinet
English Horn
Euphonium
Flute

Harp

Guitar
Organ
Piano

Vocal Performance

Baroque Instruments

Harpischord
Baroque Flute
Baroque Oboe
Baroque Violin
Recorder

French Horn
Oboe
Saxophone
Trombone
Trumpet
Tuba

Percussion

Viola da Gamba
Early Music Performance
Music Education
Composition
Theoretical Studies
Afro-American Studies
Third Stream Studies

String Performance Major (Violin, Viola, Violoncello, Double Bass)

	Credits
Major studio instrumental instruction	32
Theory	26
4-101, 102 (6 credits) 103 (2 credits)	
6 credits from:	
4-201-202 or 2050-2060 or 205K-206K	
4-207, 208	
6 credits from:	
4-305-306 or 307-308 or 309-310	
Music History	12
5-101 (2 credits)	
10 credits from:	
5-203, 204, 205, 206, 207, 407, 408, 441, 442	
Liberal Arts	24
6-151, 152 (6 credits)	
18 credits from:	
6-181-182, 185-186, 187-188, 251, 252, 255, 256, 281-282, 285-286, 287-288, 291, 292, 353, 354, 361, 371, 372, 373, 374, 376, 381, 382, 451, 452, 453, 454, 461, 462, 463, 464	

Ensemble (large or small, except chamber music)	8
Chamber Music	2-5
A minimum of 5 semesters of chamber music is required of all students of violin, viola, and violoncello. Bass players are required to take two semesters of 1-020A.	
Recital (senior year)	4
Electives	9-12
	<hr/> 120

N.B. New violin majors will be expected to perform on viola for one semester in Chamber Music and for one semester in Orchestra.

Woodwind, Brass, Percussion, Harp Performance Major (Bassoon, Clarinet, English Horn, Euphonium, Flute, French Horn, Oboe, Saxophone, Trombone, Trumpet, Tuba, Percussion, Harp)

	Credits
Major studio instrumental instruction	32
Theory	26
4-101, 102 (6 credits), 103 (2 credits)	
6 credits from:	
4-201-202 or 2050-2060 or 205K-206K	
4-207, 208	
6 credits from:	
4-305-306 or 307-308 or 309-310	
Music History	12
5-101 (2 credits)	

10 credits from:
5-203, 204, 205, 206, 207, 407, 408, 441, 442

Liberal Arts	24
6 credits from:	
6-151, 152	
18 credits from:	
6-181-182, 185-186, 187-188, 251, 252, 255, 256, 281-282,	
285-286, 287-288, 291, 292, 353, 354, 361, 371, 372,	
373, 374, 376, 381, 382, 451, 452, 453, 454, 461, 462,	
463, 464	

Ensemble (large or small, except chamber music)	8
Chamber music (see below)	2-4
Recital (senior year)	4
Electives	10-12
	<hr/> 120

- (a) Chamber Music as listed, for all instruments except percussion.
(b) For percussion, percussion ensemble is a chamber music requirement and must be taken for 4 semesters.

Guitar Performance Major

	Credits
Major studio instrumental instruction	32
Theory	26
4-101, 102 (6 credits), 103 (2 credits)	
6 credits from:	
4-201-202 or 2050-2060 or 205K-206K	
4-207, 208	

6 credits from:	
4-305-306 or 307-308 or 309-310	
Music History	12
5-101 (2 credits)	
10 credits from:	
5-203, 204, 205, 206, 207, 407, 408, 441, 442	
Liberal Arts	24
6-151, 152 (6 credits)	
18 credits from:	
6-181-182, 185-186, 187-188, 251, 252, 255, 256,	
281-282, 285-286, 287-288, 291, 292, 353, 354,	
361, 371, 372, 373, 374, 376, 381, 382, 451, 452,	
453, 454, 461, 462, 463, 464	
Ensemble (large or small, except chamber music)	6
Chamber Music	2
Recital (senior year)	4
Electives	14
	<hr/>
	120

Organ Performance Major

	Credits
Major studio instrumental instruction	32
Required Courses	6
3-437, 444 (sophomore year)	
3-491, 492 (junior year)	
Theory	26
4-101, 102 (6 credits) 103 (2 credits)	

6 credits from:	
4-201-202 or 2050-2060 or 205K-206K	
4-207, 208	
6 credits from:	
4-305-306 or 307-308 or 309-310	
Music History	12
5-101, 203, 204, 205, 207 (in any order)	
Liberal Arts	24
6-151, 152 (6 credits)	
18 credits from:	
6-181-182, 185-186, 187-188, 251, 252, 255, 256	
281-282, 285-286, 287-288, 291, 292, 353, 354, 361,	
371, 372, 373, 374, 376, 381, 382, 451, 452, 453,	
454, 461, 462, 463, 464	
Ensemble (large or small, except chamber music)	6
Recital (senior year)	4
Electives	10
	<hr/>
	120

Piano Performance Major

	Credits
Major studio instrumental instruction	32
Required Courses	4
3-147, 148 (freshman year)	
3-247, 248 (sophomore year)	
Theory	26
4-101, 102 (6 credits) 103 (2 credits)	

6 credits from:	
4-201-202 or 2050-2060 or 205K-206K	
4-207, 208	
6 credits from:	
4-305-306 or 307-308 or 309-310	
Music History	12
5-101 (2 credits)	
10 credits from:	
5-203, 204, 205, 206, 207, 407, 408, 441, 442	
Liberal Arts	24
6-151, 152 (6 credits)	
18 credits from:	
6-181-182, 185-186, 187-188, 251, 252, 255, 256,	
281-282, 285-286, 287-288, 291, 292, 353, 354,	
361, 371, 372, 373, 374, 376, 381, 382, 451, 452,	
453, 454, 461, 462, 463, 464	
Ensemble (large or small, except chamber music)	6
Chamber Music	1
May be earned in any of the following ways:	
—participation in the Chamber Music Program;	
—vocal or instrumental studio accompaniment (one semester);	
—accompaniment of graduation recitals (.5 credit per recital);	
—piano ensemble by arrangement with the Piano Department).	
Up to 3 additional chamber music credits from the above alternatives may be elected by the student.	
Recital (senior year)	4
Electives	11
	<hr/>
	120

Vocal Performance Major

	Credits
Major studio vocal instruction	32
Required Courses	4
3-463, 464	
Theory	26
4-101, 102 (6 credits) 103 (2 credits)	
6 credits from:	
4-201-202 or 2050-2060 or 205K-206K	
6 credits from:	
4-305-306 or 307-308 or 309-310	
Music History	12
5-101 (2 credits)	
10 credits from:	
5-203, 204, 205, 206, 207, 407, 408, 441, 442	
Liberal Arts	24
6-151, 152	
18 credits from:	
6-181-182, 185-186, 187-188, 281-282, 285-286,	
287-288*	
Ensemble (large or small, except chamber music)	8
Recital (senior year)	4
Electives	10
	<hr/>
	120

Additional Requirements and Recommendations

1. Voice majors must demonstrate basic keyboard proficiency in performance, sightreading, and accompaniment prior to graduation.

*2. Ideally, all three languages (French, German, and Italian) should be studied.

Baroque Instrument Performance Major (Baroque Flute, Baroque Oboe, Baroque Violin, Recorder, Viola da Gamba)

Major studio instrumental instruction	Credits 32
Theory	26
4-101, 102 (6 credits) 103 (2 credits)	
6 credits from:	
4-201-202 or 2050-2060 or 205K-206K	
4-207, 208	
6 credits from:	
4-305-306 or 307-308 or 309-310	
Music History	12
5-101 (2 credits)	
10 credits from:	
5-203, 204, 205, 206, 207, 407, 408, 441, 442	
Liberal Arts	23
6-151, 152 (6 credits)	
18 credits from:	
6-181-182, 185-186, 187-188, 251, 252, 255, 256,	
281-282, 285-286, 287-288, 291, 292, 353, 354, 361,	
371, 372, 373, 374, 381, 382, 451, 452, 453,	
454, 461, 462, 463 464	

Ensemble — Collegium Musicum	8
Recital (senior year)	4
Electives	14
	<hr/> 120

Harpsichord Performance Major

	Credits
Major studio instrumental instruction	32
Required courses	4
3-471, 472 (sophomore year)	
3-473, 474 (junior year)	
Theory	26
4-101, 102 (6 credits) 103 (2 credits)	
6 credits from:	
4-201-202 or 2050-2060 or 205K-206K	
4-207, 208	
6 credits from:	
4-305-306 or 307-308 or 309-310	
Music History	12
5-102 (2 credits)	
10 credits from:	
5-203, 204, 205, 206, 207, 407, 408, 441, 442	
Liberal Arts	24
6-151, 152 (6 credits)	
18 credits from:	
6-181-182, 185-186, 187-188, 251, 252, 255, 256,	
281-282, 285-286, 287-288, 291, 292, 353, 354, 361,	
371, 372, 373, 374, 376, 381, 382, 451, 452, 453, 454,	
461, 462, 463, 464	

Ensemble (large or small, except chamber music)	6
Recital (senior year)	4
Electives	12
	<hr/> 120

Early Music Performance Major

	<i>Credits</i>
Major studio instruction (instrumental/vocal)*	32
Required Courses*	12
Theory	26
4-101, 12 (6 credits) 103 (2 credits)	
6 credits from:	
4-201-202 or 2050-2060 or 205K-206K	
4-207, 208	
6 credits from:	
4-305-306 or 307-308 or 309-310	
Music History	12
5-101, 203, 204, 205, 206, 207 (in that order)	
Liberal Arts	24
6-151, 152	

*N.B. The undergraduate program in Early Music Performance is specially designed in consultation with the Advisor of Undergraduate Early Music Performance Majors, Daniel Pinkham.

18 credits from:
 6-181-182, 185-186, 187-188, 251, 252, 255, 256,
 281-282, 285-286, 287-288, 291, 292, 353, 354, 361,
 371, 372, 373, 374, 376, 381, 382, 451, 452, 453,
 454, 461, 462, 463, 464

Ensemble — Collegium Musicum	8
Recital (senior year)	4
Electives	2
	<hr/> 120

Music Education Major

	<i>Credits</i>
Studio Instruction (instrumental/vocal)	32
Theory	26
4-101, 102 (6 credits) 103 (2 credits)	
6 credits from:	
4-201-202 or 2050-2060 or 205K-206K	
4-207, 208 (6 credits)	
6 credits from:	
4-305-306 or 307-308 or 309-310	
Music History	12
5-101, 204, 205, 206, 407	
Liberal Arts	24
6-151, 152 (6 credits)	
18 credits from:	
6-181-182, 185-186, 187-188, 251, 252, 255, 256, 281-282,	
285-286, 287-288, 291, 292, 353, 354, 361, 371, 372, 373,	
374, 376, 381, 382, 451, 452, 453, 454, 461, 462, 463, 464	

Music Education	35.5-37.5
3-101G, 102P, 103, 103, 111, 112, 204, 211, 212, 305, 306, 307, 308, 311, 312, 403, 405, 406, 407, 408 3-301-302 or 303-304 4 credits from: 3-101B-102B, 101S-102S, 101W-102W, 131-132, 161-162, 201B- 202B, 201S-202S, 201W-202W, 231-232, 261-262, 331-332	
Instrumental teachers must take an additional course from above list- ing.	
Ensembles	<hr/> 7
	136.5-138.5

Additional Requirements

1. Sophomore oral evaluation.
2. Senior oral evaluation.
3. Piano proficiency examination.
4. Each Music Education major must perform in at least two student recitals, one each in the junior and senior years.
5. A student must have senior standing in all required courses and studio instruction in order to practice teach.

Composition Major

	<i>Credits</i>
Major studio instruction in Composition	32
Minor studio instruction (instrumental/vocal)	8
Required Composition Courses	16
4-141, 142, 443, 444, 445, 446, 449, 450	

Theory	26
4-101, 102 (6 credits), 103 (2 credits) 6 credits from: 4-201-202 or 2050-2060 or 205K-206K 4-207, 208 (6 credits) 6 credits from: 4-305-306 or 307-308 or 309-310	
Music History	12
5-101 (2 credits) 10 credits from: 5-203, 204, 205, 206, 207, 407, 408, 441, 442	
Liberal Arts	24
6-151, 152 (6 credits) 18 credits from: 6-181-182, 185-186, 187-188, 251, 252, 255, 256, 281-282, 285-286, 287-288, 291, 292, 353, 354, 361, 371, 372, 373, 374, 376, 381, 382, 451, 452, 453, 454, 461, 462, 463, 464	
Ensemble (large or small, except chamber music)	4
Electives	<hr/> 0
	122

Additional Requirements and Recommendations

1. Four additional courses must be chosen with the approval of the department, replacing electives.
2. Students will present their compositions before a jury for review at the end of their sophomore year.
3. The candidate is expected to perform or conduct in one work, not necessarily his own. This replaces the recital requirement.

4. Chamber music is not required, although participation as conductor, coach, performer, or observer is recommended.
5. Advanced placement in 4-101, 102, 103 is recommended.

Theoretical Studies Major

	Credits
Major studio theory instruction (senior year)*	8
Minor studio instruction (instrumental/vocal)	24
Required theory courses*	12
Theory	26
4-101, 102 (6 credits) 103 (2 credits)	
6 credits from:	
4-201-202 or 2050-2060 or 205K-206K	
4-207, 208	
6 credits from:	
4-305-306 or 307-308 or 309-310	
Music History	12
5-101 (2 credits)	
5 credits from:	
5-203, 204, 205, 206, 207, 407, 408, 441, 442	
Liberal Arts	24
6-151, 152 (6 credits)	

*N.B. The program for the undergraduate theory major is specially designed with the advisor of undergraduate theory majors, Robert Cogan, at the end of the candidate's sophomore year.

18 credits from:

6-181-182, 185-186, 187-188, 25, 252, 255, 256, 281-282, 285-286, 287-288, 291, 292, 353, 354, 361, 371, 373, 374, 376, 381, 382, 451, 452, 453, 454, 461, 462, 463, 464

Ensemble (large or small, except chamber music)	6
Electives	8
	<hr/>
	120

Afro-American Performance Major

	Credits
Major studio instruction (instrumental/vocal)	32
Required Courses	12
4-465, 466, 467, 468, 473, 474	
Theory	20
4-101, 102 (6 credits) 103 (2 credits)	
6 credits from:	
4-201-202 or 2050-2060 or 205K-206K	
4-207, 208	
Music History	12
5-101, 407, 408	
6 credits from:	
5-203, 204, 205, 206, 207, 441, 442	
Liberal Arts	24
6-151, 152 (6 credits)	
18 credits from:	
6-181-182, 185-186, 187-188, 251, 252, 255, 256, 281-282, 285-286, 287-288, 291, 292, 353, 354, 361, 371, 372, 373, 374, 376, 381, 382, 451, 452, 453, 454, 461, 462, 463, 464,	

Ensemble	8	281-282, 285-286, 287-288, 291, 292, 353, 354, 361, 371, 372, 373, 374, 376, 381, 382, 451, 452, 453, 454, 461, 462, 463, 464	
must include:			
4-161, 162, 261, 262			
Recital (senior year)	4	Ensemble (large or small, except chamber music)	8
Electives	8	Recital (senior year)	4
	<hr/> 120	Electives	<hr/> 4
			126

Third Stream Performance Major

	<i>Credits</i>
Major studio instruction in Third Stream	16
Major studio instruction (instrumental/vocal)	16
Required courses	16
4-181, 182, 283, 284, 485, 486, 487, 488	
Theory	26
4-101, 102 (6 credits) 103 (2 credits)	
6 credits from:	
4-201-202 or 2050-2060 or 205K-206K	
4-207, 208 (6 credits)	
6 credits from:	
4-305-306 or 307-308 or 309-310	
Music History	12
5-101 (2 credits)	
10 credits from:	
5-203, 204, 205, 206, 207, 407, 408, 441, 442	
Liberal Arts	24
6-151, 152 (6 credits)	
18 credits from:	
6-181-182, 185-186, 187-188, 251, 252, 255, 256,	

TUFTS UNIVERSITY—NEW ENGLAND CONSERVATORY COMBINED FIVE-YEAR PROGRAM

This program is designed for those students who wish to pursue academic studies in depth while maintaining their musical focus. The five-year program leads to a Bachelor of Arts or Bachelor of Science degree from Tufts and a Bachelor of Music degree from the New England Conservatory of Music.

Tufts University, chartered in 1852, is located in Medford, Massachusetts, just outside of Boston. One of the country's leading institutions of higher learning, Tufts offers students in this combined program the opportunity to major in the Liberal Arts, Fine Arts, or Science disciplines.

Students in the program will meet all degree requirements, including the foundation and distribution requirements as well as concentration recommendations, as stipulated by Tufts. Requirements for the degree in music include performance study in each of the ten semesters, with a recital in the

final semester; nine semesters of music theory; six semesters of music history; and appropriate participation to ensembles as determined by the performance field. Music theory and performance instruction must be taken at the Conservatory. The requirements for participation in performance organizations will be fulfilled at the school which the student is currently attending. In the first and second years, most of the instruction is given at Tufts; in the third and fifth years principally at the Conservatory; and in the fourth year instruction is about evenly divided between the two institutions. Students should follow the instructions for and complete entirely the applications for admission to both the Conservatory and Tufts University. On the top of every Tufts and Conservatory form, applicants should identify themselves as "Applicant for the Five-Year Tufts—New England Conservatory Program." Tuition will be charged according to Tufts undergraduate tuition rates. Requests for Financial Aid should be made to each institution. Both applications must be submitted by March 1. Transfer applicants are not eligible.

Five Year BA/BM Degree

First Year, Principally at Tufts

Performance Study		Performance Study	
and Ensemble	1 course	and Ensemble	1 course
English	1 course	English	1 course
Foreign language	1 course	Culture	1 course
Nat. Sci. Distr.	1 course	Nat. Sci. Distr.	1 course

Second Year, Principally at Tufts

Performance Study		Performance Study	
and Ensemble	1 course	and Ensemble	1 course

Culture	1 course	Culture	1 course
Major	1 course	Major	1 course
Music Theory 4-101	1 course	Music Theory 4-102	1 course
Music History 5-101	1 course	Music Theory 4-103	1 course

Third Year, Principally at Conservatory

Performance Study		Performance Study	
and Ensemble	1 course	and Ensemble	1 course
Music History	1 course	Music History	1 course
Music Theory 4-301	1 course	Music Theory 4-302	1 course
Music Theory		Music Theory	
4-200-level	1 course	4-200-level	1 course
Major	1 course	Major	1 course

Fourth Year, About Equal Distribution at Tufts and Conservatory

Performance Study		Performance Study	
and Ensemble	1 course	and Ensemble	1 course
Music Theory		Music Theory	
4-350-level	1 course	4-350-level	1 course
Major	1 course	Major	1 course
Music History	1 course	Related field	1 course

Fifth Year, Principally at Conservatory

Performance Study		Performance Study	
and Ensemble	1 course	and Ensemble	1 course
Major	1 course	Major	1 course
Music History	1 course	Music History	1 course
Elective	1 course	Elective	1 course

- Elective and music history courses may be taken at either school.
- Music History (21-22) at Tufts constitutes a substitute for Music History 5-101 at the Conservatory. The second semester may be counted as an elective.

- c. All theory courses and performance studies will be taken at the New England Conservatory.
- d. Ensemble requirements will be fulfilled at the host school.
- e. Acceptance to the program should be based on the admission requirements of both the New England Conservatory and Tufts University.

DIPLOMA

The Diploma may be granted in most of the undergraduate areas of concentration, with the exception of Theory and Music Education. The Diploma is a non-academic award, and the four-year program does not lead to the Bachelor of Music degree. The performance and distribution requirements for the Diploma are identical to those for the Bachelor of Music degree in any given area, except that the 24 credits in Liberal Arts are not required, and the total minimum number of credits required for the Diploma is 96. However, Diploma candidates may register for additional elective courses if they wish. Students who receive the Diploma may, at some future date, complete the 24-credit Liberal Arts requirement and receive the Bachelor of Music degree.

Afro-American Studies Certificate Program

A Certificate in Afro-American Studies will be granted after successful completion of a special two year program consisting of a total of 16 credits in studio instruction and 16 credits in course electives. Each student's program will be individually designed to meet his or her particular needs. The Certificate is a non-academic award, and it does not necessarily prepare the student for future admission to the undergraduate degree program.

First Year	Credits
Studio Instruction	8
Electives	8
Total	16
Second Year	
Studio instruction	8
Electives	8
Total	16

Third Stream Certificate Program

A certificate in Third Stream will be granted after successful completion of a special two year program consisting of a total of 16 credits in studio instruction (8 credits of which will be studio Third Stream instruction and 8 credits of studio instrumental study) and 16 credits in course electives. Electives may be chosen according to each student's particular needs. The certificate is a non-academic award, and it does not necessarily prepare the student for future admission to the undergraduate degree program.

A recital may be required after completion of the second year but would carry no credit and would be determined necessary by the chairman.

Tuition is determined by course load.

First Year	Credits
Studio instrumental instruction	4
Studio Third Stream	4
*Electives	8
Total	16

Second Year		2 010 LM	Double Bass	Leslie Martin
Studio instrumental instruction	4	2 010 HP	Double Bass	Henry Portnoi
Studio Third Stream	4	2 010 WR	Double Bass	William Rhein
*Electives	8	2 010 LW	Double Bass	Lawrence Wolfe
Total	16			

Students wishing to take 4 181-182 must take 4 481-482.

UNDERGRADUATE STUDIO AND COURSE OFFERINGS

Department of Strings

Rosenblith, chairman; Barker, Brink, Cirillo, DeLay, Fine, Foley, Hobart, Kang, Krasner, Lehner, Lesser, Martin, Portnoi, Rhein, Ripley, Ushioda, Wolfe.

STUDIO INSTRUCTION

2 010 RB	Violin	Robert Brink
2 010 NC	Violin	Nancy Cirillo
2 010 DD	Violin	Dorothy DeLay
2 010 MH	Violin	Max Hobart
2 010 LK	Violin	Louis Krasner
2 010 ER	Violin	Eric Rosenblith
2 010 MU	Violin	Masuko Ushioda
2 010 BF	Viola	Burton Fine
2 010 EL	Viola	Eugene Lehner
2 010 MF	Violoncello	Madeline Foley
2 010 LL	Violoncello	Laurence Lesser
2 010 RR	Violoncello	Robert Ripley
2 010 EB	Double Bass	Edwin Barker

CLASSROOM INSTRUCTION

3 459 Aural Heritage of String Playing

Survey through sound recordings, written criticism and contemporary descriptions of performances of the heritage of individual string performing artists and the schools they represent.

Lesser

2 credits per semester.

3 460 [ST 401G-402G] String Pedagogy

Approaches and methods in the education of string players; historical development of techniques, pedagogical writings, guest lecturers.

Rosenblith

2 credits per semester

Department of Woodwinds, Brass, Percussion and Harp

Wzesien, chairman; Allard, Annis, Buda, Coffey, Cohen, Côme, Epstein, Everett, Firth, Genovese, Hadcock, Hanks, Heiss, Hobson, Mackey, Maxym, Monteux, Nagel, Newell, Radnofsky, Rapier, Ruggiero, Sanders, Schaefer, Stallman, Swallow, Thorstenberg, Zighera.

STUDIO INSTRUCTION

2 020 JH	Flute	John Heiss
2 020 CM	Flute	Claude Monteux

2 020 LS	Flute	Lois Schaefer
2 020 RS	Flute	Robert Stallman
2 020 FC	Oboe	Fredric Cohen
2 020 ALG	Oboe	Alfred Genovese
2 020 WR	Oboe	Wayne Rapier
2 020 LT	Oboe	Laurence Thorstenberg
2 020 RA	Clarinet	Robert Annis
2 020 PH	Clarinet	Peter Hadcock
2 020 WW	Clarinet	William Wrzesien
2 020 LTH	English Horn	Laurence Thorstenberg
2 020 JA	Saxophone	Joseph Allard
2 020 KR	Saxophone	Kenneth Radnofsky
2 020 SM	Bassoon	Stephen Maxym
2 020 MR	Bassoon	Matthew Ruggiero
2 020 AC	Trumpet	André Côme
2 020 RN	Trumpet	Robert Nagel
2 020 RM	French Horn	Richard Mackey
2 020 TN	French Horn	Thomas E. Newell
2 020 GS	French Horn	Gunther Schuller
2 020 JC	Trombone	John Coffey
2 020 TE	Trombone	Thomas G. Everett
2 020 DS	Trombone	Donald Sanders
2 020 JS	Trombone	John Swallow
2 020 JSW	Euphonium	John Swallow
2 020 TH	Tuba	Thompson Hanks
2 020 EF	Percussion	Everett Firth
2 020 FE	Percussion	Frank Epstein
2 020 FB	Percussion	Fred Buda
2 020 BZ	Harp	Bernard Zighera
2 020 AH	Harp	Ann Hobson

Sitar

STUDIO INSTRUCTION

2 070 PR [SP 401G-402G] Sitar

Peter Row

Department of Organ

Hayashi, *chairman*; Noack, Rakich, Taylor, Teeters.

STUDIO INSTRUCTION

2 040 YH	Organ	Yuko Hayashi
2 040 CR	Organ	Christa Rakich
2 040 FT	Organ	Frank Taylor

3 337 [OR 301G] Basic Organ Technology

Introduction to technical aspects of pipe organs; historic design principles; practical problems. May include field trip to an organ builder's workshop.

Noack

2 credits

3 437-438 [OR 401-402] Elementary Thoroughbass I and II

Extemporization from a bass; stylistic practices appropriate to music of the seventeenth and eighteenth centuries requiring organ continuo. Teeters

1 credit per semester

CLASSROOM INSTRUCTION

3 439-440, 539-540 [OR 405G-406G] Organ Class for Non-Majors

A study of fundamental principles of organ playing. Designed for non-majors with adequate keyboard facility. Admission to class by audition.

2 credits

3 444 [OR 302G] Organ Repertoire

Representative works from the sixteenth century to the present, emphasizing correlation of literature to the respective instruments; historical and national characteristics. Guest lecturers.

Hayashi

2 credits per semester

3 491-492 [OR 403G-404G] Choral Conducting for Organists I and II

Basic choral conducting techniques and conducting from the keyboard; rehearsal (piano) and performance (organ) problems and techniques.

Teeters

2 credits per semester

Department of Piano

Rosenbaum, *chairman*; Andy, Chodos, Decima, Hanson, Jochum, Maxin, Schub, Shapiro, Sherman, Shure, Sirguyey, Stackhouse, Takahashi, P. Zander.

STUDIO INSTRUCTION

2 050 KA	Piano	Katya Andy
2 050 GC	Piano	Gabriel Chodos
2 050 VJ	Piano	Veronica Jochum
2 050 JM	Piano	Jacob Maxin
2 050 VR	Piano	Victor Rosenbaum
2 050 AS	Piano	André-Michel Schub
2 050 SH	Piano	Lois Shapiro
2 050 RS	Piano	Russell Sherman
2 050 LS	Piano	Leonard Shure
2 050 YT	Piano	Yoriko Takahashi
2 050 PZ	Piano	Patricia Zander

CLASSROOM STUDIES

3 131-132 [PI 101-102] Piano Class I and II

Fundamentals of sightreading, basic piano technique, and keyboard harmony: emphasis on the learning and sight-reading of four-part music; preparation of assigned pieces. For students with no prior training.

1 credit per semester

3 147-148 [PI 111-112] Piano Performance Seminar I and II

Weekly forum for the exchange of information and ideas among students and faculty of the Department; sessions may take the form of a repertoire class, master class, or lecture/demonstration. Required of all first-year piano majors.

1 credit per semester

3 231-232 [PI 201-202] Piano Class III and IV

Continuous development of sight-reading ability, and strengthening of piano technique and keyboard harmony skills; works of Bach, Mozart, Beethoven, Schubert, Bartok and others. For students who have successfully completed Piano Class I and II or who have had prior basic piano training.

1 credit per semester

3 247-248 [PI 211-212] Piano Performance Seminar III and IV

See description under 3 147-148. Required of all second-year piano majors.

1 credit per semester

3 331-332 [PI 301-302] Piano Class V and VI

For non-piano majors with considerable prior formal piano training; accompanying, piano ensemble, solo literature, and training in dealing with a wide range of technical and stylistic problems.

1 credit per semester

3 347-348 [PI 311-312] **Piano Performance Seminar V and VI**
Available as an optional course to junior and senior piano majors only.
See course description under 3 147-148.

1 credit per semester

3 446 [PI 304G] **Piano Techniques**
Survey of musical, physical, and psychic phenomena associated with the art of piano playing, introducing the student to a diversity of technical schools and approaches.

2 credits

3 447-448 [PI 411-412] **Piano Performance Seminar VII and VIII**
See descriptions under 3 147-148 and 3 347-348.

1 credit per semester

3 451-452 [PI 401G-402G] **Piano Pedagogy I and II**
Methods, teaching materials and literature from elementary through early advanced levels; comparative educational philosophies and psychologies as related to piano teaching. Class members are expected to teach at least one piano student.
Stackhouse

2 credits per semester

3 453F-454F [PI 407G-408G] **Vocal Accompaniment, French I and II**
Practical training in the art of accompanying French vocal music; for advanced piano students.
Sirguy

2 credits per semester

3 453G-454G [PI 409G-410G] **Vocal Accompaniment, German I and II**
Practical training in the art of accompanying German Lieder; for advanced piano students.
Decima

2 credits per semester

3 499 P [PI 509-510] **Independent Study**

2 credits

Department of Voice

Pearson, *chairman*; Barbeau, Bogue, Clickner, Decima, De-Gaetani, DeVoll, Hodam, Sirguy, Steber.

STUDIO INSTRUCTION

2 060 BB	Voice	Bernard Barbeau
2 060 LB	Voice	Laurence Bogue
2 060 CL	Voice	Susan Clickner
2 060 RD	Voice	Ray De Voll
2 060 HH	Voice	Helen Hodam
2 060 MP	Voice	Mark Pearson
2 060 TD	Vocal Coaching	Terry Decima
2 060 GS	Vocal Coaching	Gait Sirguy
2 060 TDE	Vocal Accompaniment	Terry Decima
2 060 GSI	Vocal Accompaniment	Gait Sirguy

CLASSROOM INSTRUCTION

3 161-162 [VC 101-102E] **Voice Class I and II**
Designed to acquaint non-voice majors with the basic principles of voice production and vocal technique; guidance through proper practicing and production methods.

1 credit per semester

3 261-262 [VC 201-202] **Voice Class III and IV**
See course description under 3-161-162.

2 credits per semester

3 463-464 [VC 401G-402G] Diction for Singers I and II

Rules and techniques of accurate pronunciation, enunciation and projection of French, Italian and German; class discussions, performances and critiques; written and oral examinations.

Decima 2 credits per semester

3 465-466 [VC 405G-406G] Vocal Pedagogy I and II

Reading and discussion of William Vennard's *Singing: The Mechanism and the Technic*; teaching demonstrations by class members; guest lectures and demonstrations. Prerequisite for voice teaching assistantship.

Pearson 2 credits per semester

3 467F-468F [VC 403G-404G] Vocal Techniques and Repertoire, French I and II

Performance and discussion of French Melodies; musical considerations, style, ensemble, diction, basic communication.

Sirguy 2 credits per semester

3 467G-468G [VC 403-404G] Vocal Techniques and Repertoire, German I and II

Performance and discussion of German *Lieder*; musical considerations, style, ensemble, diction, basic communication.

Decima 2 credits per semester

Department of Early Music Performance

Pinkham, chairman; Carroll, Feldman, Gibbons, Jeppesen, K. Roth, N. Roth, Sullivan, Stepner, Sutton, Wallace.

STUDIO INSTRUCTION

2 030 JG	Harpsichord	John Gibbons
2 030 NR	Baroque Flute	Nancy Roth

2 030 KR	Baroque Oboe	Kenneth Roth
2 030 KRO	Recorder	Kenneth Roth
2 030 NRO	Recorder	Nancy Roth
2 030 GF	Viola da Gamba	Grace Feldman
2 030 LJ	Viola da Gamba	Laura Jeppesen
2 030 DS	Baroque Violin	Daniel Stepner
2 030 RPS	Guitar	Robert Paul Sullivan
2 030 FW	Guitar	Frank Wallace
2 030 RPSO	Lute	Robert Paul Sullivan
2 060 SC	Voice	Spencer Carroll

CLASSROOM INSTRUCTION**3 471-472 [PM 301G-302G] Continuo Class I and II**

Historical survey and realization of figured basses at the harpsichord of music, 1600-1770; tuning, regulation, and maintenance of harpsichords. Required of harpsichord majors. By audition only.

Gibbons 1 credit per semester

3 473-474 [PM 401G-402G] Advanced Continuo Class I and II

Continuation of 3 471-472. Figured and unfigured basses and study of contrasting styles of continuo practices in the early and late Baroque era. Required of harpsichord majors. By audition only.

Gibbons 1 credit per semester

3 475-476 [PM 405G-406G] Court Dance I and II

Performance of representative social dances from the courts of Europe; performance of music for the dance. First semester concentrates on 15th- through early 17th-century dances; second semester covers 17th- and 18th century dances, includes preparation of a major dance concert.

Sutton 1 credit per semester

Conducting

Battisti, *chairman*, Wind Ensemble Conducting; deVaron, *chairman*, Choral Conducting, Pajak; Pittman, *chairman*, Orchestral Conducting.

STUDIO INSTRUCTION

2 070 FB	Conducting - Wind Ensemble	Frank Battisti
2 070 LD	Conducting - Choral	Lorna Cooke de Varon
2 070 JP	Conducting - Choral	James Pajak
2 070 RP	Conducting - Orchestral	Richard Pittman

CLASSROOM INSTRUCTION

3 4870-4880 [CN 401G-402G] **Orchestral Conducting I and II**

Study of basic beat patterns, subdivision, compound meters, preparatory beats and releases; study of a classic symphony, recitatives from Handel's Messiah and Bach chorales in four clefs.

Pittman 2 credits per semester

3 487C-488C [CN 403G-404G] **Choral Conducting I and II**

Study of beat technique, repertoire for church choir, high school and college chorus; use of young voices in choral ensembles; active conducting and participation with graduate course in conducting for weekly workshop.

Pajak/deVaron 2 credits per semester

3 487W-488W [CN 505-506] **Wind Ensemble Conducting I and II**

Study of basic beat patterns, subdivision, compound meters, preparatory beats and releases; performance practice and rehearsal techniques for amateur and semi-professional ensembles; application of techniques to 18th and 19th century repertoire; history of wind literature.

Battisti 2 credits per semester

Department of Music Education

Battisti, *chairman*; Abrahams, Bedford, Dal Pozzal, Everett, Kendrick, Mogilnicki, Parker, Sullivan, Walters.

CLASSROOM INSTRUCTION

Minor Instrument Study

All undergraduate music education majors are required to study a minimum of four semesters on minor instruments. All minor instrument schedules must be approved by the department chairman.

3 101B-102B [ME 101B-102B] **Brass Sequence I and II**

Trumpet, Trombone, French horn.

Walters 1 credit per semester

3 101S-102S [ME 101S-102S] **String Sequence I and II**

Violin, Viola

1 credit per semester

3 101G [ME 101G] **Guitar Class**

Required of all Music Education majors.

Sullivan 1 credit

3 102P [ME 102P] **Percussion Class**

Rudiments of percussion techniques.

1 credit

3 101W-102W [ME 101W-102W] **Woodwind Sequence I and II**

Clarinet, Oboe, Flute.

Bedford 1 credit per semester

3 201W-202W [ME 201W-202W] **Woodwind Sequence III and IV**

Woodwind instruments.

Bedford 1 credit per semester

3 204 [ME 204] Educational Psychology

Psychology of learning and teaching, stressing particular problems of education inherent in musical growth.

2 credits

3 211-212 [ME 211-212] Music Education Laboratory III and IV

See description under 3 111-112.

.5 credit per semester

3 301-302 [ME 301-302] Elementary and Junior High School Vocal Methods I and II

Vocal music programs from the elementary through the high school levels; emphasis on elementary vocal techniques and materials, the general music class and choral singing procedures and literature.

Dal Pozzal

2 credits per semester

3 303-304 [ME 303-304] Instrumental Methods I and II

Problems, materials, and knowledge involved in planning and developing a complete program of instrumental music from the elementary level to the community level.

Everett

2 credits per semester

3 305-306 [ME 305-306] Composition and Arranging I and II

Techniques of arranging of vocal and instrumental music with emphasis on its use for school music performance; study of compositional approach to the teaching of music as it can be applied in the school program.

Walters

2 credits per semester

3 307-308 [ME 307-308] Conducting I and II

Conducting technique and rehearsal procedure with particular em-

phasis on its application in the directing of ensembles of students in elementary, junior, and senior high school.

Walters

2 credits per semester

3 309 [ME 309] Junior and Senior High School Choral Methods

Procedures for establishing and developing a choral program on the secondary level. Approaches to rehearsal techniques, programming, choral literature, scheduling, budgets, public relations, and related subjects are explored.

Abrahams

2 credits

3 311-312 [ME 311-312] Music Education Laboratory V and VI

See description under 3 111-112.

.5 credit per semester

3 401-402 Wind Ensemble Repertoire I and II

Survey of woodwind, brass, and percussion ensemble repertoire (small and large wind ensembles/bands) from the 16th to 20th century; attention given to the preparation of works from this repertoire for concert performance.

Battisti

2 credits per semester

3 403 [ME 403] Materials and Conducting

Laboratory for all senior students for the study and evaluation of vocal and instrumental material for the school music program. Seniors will gain experience in conducting techniques and rehearsal procedure through regular weekly assignments.

Walters, Abrahams

.5 credit

3 103-104 [ME 103-104] Music Education Orientation I and II

Designed to expose the new student to the opportunities and challenges of music education; lectures, demonstrations, and observations.

1 credit per semester

3 111-112 [ME 111-112] Music Education Laboratory I and II
Laboratory for all music education students for teaching, practicing, and evaluating rehearsal technique and procedure for use with public school level instrumental and vocal ensembles.

.5 credit per semester

3 121-122 [ME 121-122] Kodaly Solfege I and II

Sight-reading, dictation, transposition, analysis, improvisation and eartraining skills are developed (using both relative solmization and absolute pitch names) through singing. The material ranges from folksongs and exercises from the Kodály Choral Library through masterworks of all periods and styles.

3 credits per semester

3 201B-202B [ME 201B-202B] Brass Sequence III and IV

Brass instruments

Walters

1 credit per semester

3 201S-202S [ME 201S-202S] String Sequence III and IV

Cello

1 credit per semester

3 405 [ME 405] Philosophy of Education

Discussion of the nature and scope of philosophies of education; some time spent on work of particular philosophers, to examine their views as to the nature of man and to draw implications for educational practice.

Kendrick

2 credits

3 406 [ME 406] Practice Teaching

Students are assigned to selected school systems in the Greater Boston area where they serve an internship as a student teacher under the supervision of the local directors of music and members of the Music

Education Department of the Conservatory. A minimum of 150 clock hours of teaching is required.

6 credits

3 407-408 [ME 407-408] Practice Teaching Seminar I and II

Seminar in which the various experiences and discoveries of the practice teaching experience will be discussed and evaluated. Special workshops will deal with any problems encountered by students during practice teaching.

1 credit per semester

3 487W-488W [CN 505-506] Wind Ensemble Conducting I and II

Study of basic beat patterns, subdivision, compound meters, preparatory beats and releases; performance practice and rehearsal techniques for amateur and semi-professional ensembles; application of techniques to 18th and 19th century repertoire; history of wind literature.

Battisti

2 credits per semester

3 449 Independent Study

2 credits

Technological Studies

CLASSROOM INSTRUCTION

3 197-198 [SP103-104] Recording Techniques I and II

Introduction to audio equipment and development of techniques for recording music concerts; multitrack recording and sound amplification; presentation of basic technical knowledge for preventive maintenance and calibration of equipment.

Rachdorf

2 credits per semester

3 495-496 [PI 403G-404G] Piano Tuning and Repair I and II

Basic skills of rudimentary piano maintenance; mechanics and construction of the modern piano; essential tools and techniques of tuning, voicing, regulation, and other adjustments. Three hours of supervised work in the Piano Shop required weekly. For piano majors only.
Hanson 2 credits per semester

Department of Composition

Martino, chairman; Ceely, Cogan, DiDomenica, Heiss, Maneri, McKinley, Peyton, Russell.

STUDIO INSTRUCTION

2 070 CE	Composition	Robert Ceely
2 070 RC	Composition	Robert Cogan
2 070 RD	Composition	Robert DiDomenica
2 070 JH	Composition	John Heiss
2 070 JM	Composition	Joseph Maneri
2 070 DM	Composition	Donald Martino
2 070 TM	Composition	William Thomas McKinley
2 070 MP	Composition	Malcolm Peyton
2 070 GR	Composition	George Russell

CLASSROOM INSTRUCTION

4 141 [CP 101] Rudiments of Notation, Editing and Autography
Martino 2 credits

4 142 [CP 102] Score Preparation and Rehearsal Techniques
For Composition majors only. Prerequisite: 4 141.
Peyton 2 credits

4 443-444 [CP 201G-202G] Instrumentation and Orchestration I and II

Timbral possibilities, mechanics and acoustical bases of instruments; analysis of orchestral uses; arranging and writing for various instrumental groupings. Open to non-majors by permission of the instructor.
McKinley 2 credits per semester

4 445 [CP 301G] Analytic Method: Pre-Twentieth Century Music
Study of form, rhythm, dynamics, pitch use, line, color in pre-twentieth century works.
Peyton 2 credits

4 446 [CP 302G] Analytic Method: Twentieth Century Music
Study of form, rhythm, dynamics, pitch use, line, color in twentieth-century works.
Peyton 2 credits

4 447-448 [CP 305G-306G] Music and Media I and II
Possibilities and problems of combining music with other arts and technologies; emphasis on electronic music, with investigations of music and film, dance, and theater; historical precedents; performance and aesthetic problems. No studio/laboratory time.
Ceely 2 credits per semester

4 449-450 [CP 401G-402G] Electronic Music Composition I and II
Compositional procedures associated with electronic sound synthesis including live electronic music, tape with instrumental performers, notation, and stereo and quadraphonic performance. Prerequisite for non-Composition majors: 4 447-448.
Ceely 2 credits per semester

4 451-452 [CP 405G-406G] Composition for Non-Majors I and II
Intended for students who are not composition majors but wish to pursue work in composition.
McKinley 2 credits per semester

4 459-460 Lectures in Composition I and II
Required of all Composition majors.
Guest lecturers No academic credit

Department of Undergraduate Theory*

Hoffmann, chairman; Davidson, Delio, DiDomenica, Felice, Lafferty, Maneri, Selig, Scripp, Stewart, Zaritzky.

STUDIO INSTRUCTION

2 070 TD	Theory	Thomas Delio
2 070 RDI	Theory	Robert DiDomenica
2 070 JHO	Theory	James Hoffman

CLASSROOM INSTRUCTION

All undergraduates must pass a written examination in the notation of musical fundamentals before enrolling in a theory course numbered 200 and higher. This examination is given during Orientation Week in September and once during each semester. Drill sessions may be offered for which a fee will be charged. (See page 00).

*Undergraduate Theory majors are advised and administered by the Chairman of the Department of Graduate Theory: Robert Cogan.

Upon request, incoming undergraduates who wish to receive advanced placement in theory will be given written and oral examinations during Orientation Week. Credit will be granted for most courses from which a student is exempted. Freshmen who are exempted from Theory 101-102, and Theory 103 will receive credit only for Theory 103 and must complete theory requirements by substituting another undergraduate theory course. Students are responsible for being properly prepared for requested examinations. Details about the examinations are sent directly to incoming students upon admission. Returning undergraduates are not eligible for advanced placement in theory.

The first year theory requirements consist of the notation examination, Theory 101-102, and Theory 103. The second year requirements are Theory 207-208 and another Theory 200 level course. To complete the third year requirements, students may choose from among the Theory 350 level courses. Composition and Afro-American majors are not required to take a Theory 350 course.

Once a Theory 200 or Theory 300 requirement has been met, any other Theory 200 or Theory 300 course may be taken as an undergraduate elective.

Required theory courses are year-long courses and students must successfully complete both semesters in order to receive credit for either semester. In exceptional cases students may receive permission to change sections of a course between semesters upon request of the department before the end of the first semester. If a student passes the first semester of a course with a grade of C or better, but fails or withdraws from the second semester, the second semester may be repeated im-

mediately in the Conservatory Summer School if the course is offered. If a returning undergraduate wishes to transfer theory credits earned at another institution during the summer or during an absence from the Conservatory, prior approval must be received from the Dean and the Department of Undergraduate Theory. The Department of Undergraduate Theory may request that an appropriate examination be passed before credits are transferred.

4 101-102 [TH 101-102] Rhythm, Singing, Rudiments I and II
Singing and aural recognition of intervals, scales and tonal melodies. Rhythmic drill. Musical rudiments. Practice in fundamental skills underlying performance. A grade of C or better in the second semester is a prerequisite to enrollment in 200 level theory courses.

3 credits per semester

4 103 [TH 103] Harmony at the Keyboard
Keyboard approach to vertical harmonic and linear structures; cadences, sequences and elementary figured bass. One hour of class and two hours of drill. Prerequisite to enrollment in 200 level theory courses. Offered in both semesters.

2 credits

4 201-202 [Th 201-202] Rhythm, Singing III and IV
Continuation of the rhythmic, singing and aural practice of 4 101-102. Prerequisite: 4-101-102 and 4 103.

3 credits per semester

4 2050-2060; 4 205K-206K [TH 205-206] Performance Techniques I and II

Using their own instruments, students are given ensemble and sight reading practice designed to strengthen general musicianship. Classes may be restricted to specific instrumental groupings.

Maneri, Felice

3 credits per semester

4 207-208 [TH 301-302] Eighteenth- and Nineteenth-Century Compositional Practices I and II
Composition and analysis of tonal melodies, harmonies, progressions and forms.

3 credits per semester

4 305-306 [TH 351-352] Twentieth-Century Compositional Practices I and II

Composition and analysis of music using selected techniques and structures employed by composers of the twentieth century. Prerequisite: 3 207-208.

3 credits per semester

4 307-308 [TH 353-354] Composition with Twelve Tones and with Quarter Tones I and II

Composition in a variety of musical forms using twelve note rows and rows of fourteen to eighteen notes with quarter tones. Prerequisite: 3 207-208.

Maneri

3 credits per semester

4 315-316 [TH 201-202] Solfege I and II
Practice in sight reading using a fixed-do system in four clefs. Audition and permission of the instructor required. Prerequisite: 4 201-202. Stewart

3 credits per semester

4 411-412 [TH 407G-408G] Sixteenth-Century Counterpoint I and II
Study of sixteenth-century vocal style through analysis and composition of music in two and three parts. Prerequisite: 3 207-208 or its equivalent.

Davidson

3 credits per semester

4 413-414 [TH 405G-406G] Eighteenth-Century Counterpoint I and II

Study of eighteenth-century instrumental style. The course will include composing and analysis of choral preludes, two- and three-part inventions, canons and fugues. Prerequisite: 3 207-208 or its equivalent.

Hoffmann

3 credits per semester

4 415-416 [TH 403G-404G] Solfege III and IV

Continuation of 4 315-316; sight reading in seven clefs. Audition and permission of the instructor required.

Scripp

3 credits per semester.

Department of Music History

Sutton, *chairman*; Hallmark, Heiss, Kebede, Lafferty, Pinkham, Row, Smith, Warriner, Worby.

CLASSROOM INSTRUCTION

Undergraduate Music History Requirements

All candidates for the Bachelor of Music degree must earn a total of twelve credits in music history. 5-101 is a prerequisite for all other undergraduate music history courses. Transfer students who have received credit in a music history course at another institution are exempt from 5-101; other incoming students who pass the exemption examination for 5-101 may also waive this prerequisite. No credit will be granted for the exemption examination. The remaining ten credits required in music history for the undergraduate degree may be selected from 5-203, 5-204, 5-205, 5-207, 5-407, 5-408, 5-441, 5-442.

5 101 [ML 101] Concepts of Music

Investigation of the elements, styles, and forms of music; designed to give a basic vocabulary and analytical tool for use in subsequent coursework. Prerequisite to all other undergraduate courses in music history.

Lafferty, Row

2 credits

5 203 [ML 201] Music of the Middle Ages and Renaissance

History of musical style from Georgian chant through the late sixteenth century. Knowledge of repertoire will be stressed.

Hallmark

2 credits

5 204 [ML 202] Music of the Baroque Era

Survey of the music in the Baroque era, ca. 1600-1750 (from the Florentine Camerata through J.S. Bach).

Pinkham

2 credits

5 205 [ML 301] Music of the Classic Era

Survey of musical style from ca. 1750-1815, with emphasis on the works of Haydn, Mozart and Beethoven.

Hallmark

2 credits

5 206 [ML 302] Music of the Romantic Era

Survey of musical style from ca. 1805-1900.

Hallmark

2 credits

5 207 [ML 102] Music of the Twentieth Century

Survey of major trends in music from ca. 1890-1975.

Heiss, Lafferty

2 credits

5 407-408 [AA 205G-206G] History of Afro-American Music I and II

General survey of Afro-American music in the United States, traced

from its origins in Africa; intended to introduce the student to the vast and rich expanses of black musical culture.

2 credits per semester

5 411 [ML 401] Introduction to Non-Western Music

Introduction to aspects of non-Western music; development of basic listening and analytical techniques needed in the examination of unfamiliar music systems.

Row

2 credits

5 442 [ML 402] Music of India

Study of the folk, religious, and classical musics of India, focusing primarily on the art music of North India.

Row

2 credits

Department of Afro-American Studies

McKinley, chairman; Bertoncini, Byard, Giuffre, Lewis, Lockwood, Russell, Ryan.

STUDIO INSTRUCTION

2 020 CL	Trumpet	Charles Lewis
2 020 RR	Percussion	Roger Ryan
2 030 GB	Guitar	Gene Bertoncini
2 050 JB	Piano	Jacki Byard
2 070 TM	Composition	William Thomas McKinley
2 070 GR	Composition	George Russell
2 010 JL	Bass	John Lockwood

CLASSROOM INSTRUCTION

4 161-162 [AA 101-102] Improvisation Workshop I and II

Ensemble workshops in improvisational and compositional techniques related to the field of Afro-American music; small groups with interchangeable personnel and instrumentation.

2 credits per semester

4 163-164 [AA 103-104] Basic Musical Materials I and II

Fundamental elements of improvisation: chord changes, blues scales, basic melodic patterns and fundamental rhythms.

2 credits per semester

4 261-262 [AA 201-202] Improvisation Workshop III and IV

Continuation of 4 161-162.

2 credits per semester

4 465-466 [AA 203G-204G] Theory and Arranging I and II

Theory and harmony; analysis of works from the standard Afro-American repertory for large and small ensembles; composing and arranging works for ensembles of varying sizes and instrumentation. Guiffre

2 credits per semester

4 467-468 [AA 301G-302G] Lydian Chromatic Concept of Tonal Organization

Introduction to the theoretical concepts formulated by the American composer George Russell; analysis of Afro-American and non-Afro-American compositions. Prerequisite: 4 207-208 or equivalent.

Russell

2 credits per semester

4 469-470 [AA 401G-402G] Advanced Lydian Chromatic Concept of Tonal Organization

Analysis of twentieth-century compositional techniques aimed at the

Afro-American composer; study of the extensions of the Lydian Chromatic Concept in terms of rhythm and form. Prerequisite: 4 467-468.

Russell

2 credits per semester

4 473-474 [AA 303G-304G] Instrumentation I and II

Orchestration in all instrumental areas; analysis and practice of "classical" music for the student of jazz, and jazz instrumentation and arranging for the "classically-oriented" student.

Byard

2 credits per semester

Department of Third Stream Studies

Blake, chairman; Heiss, Martin, Netsky, Row.

STUDIO INSTRUCTION

2 060

Voice

Geraldine Martin

2 070

Improvisation

Ran Blake

CLASSROOM INSTRUCTION

4 181-182 [TS 101-102] Fundamentals of Aural Training I and II

Aural training through memorization of melodies and bass lines from Billie Holiday, Mikis Theodorakis, Duke Ellington and others to develop interval recognition and understanding of harmonic implications.

2 credits per semester

4 283-284 [TS 201-202] Byways and Backwaters of the Twentieth Century I and II

Study of various twentieth-century musics to increase the student's

repertoire resources. Integration of appropriate material into student's personal style; structured group improvisations.

Blake

2 credits per semester

4 481-482 [TS 403G-404G] Aural Training and Improvisation for Non-Majors I and II

Introduction to Afro-American and other ethnic forms and styles through ear-training and improvisation; melodic memorization, interval recognition, standard harmonic progressions; literature and repertoire of improvisation.

Netsky

2 credits per semester

4 485-486 [TS 301G-302G] Development of Personal Style I and II

Development of a distinct and organized style by integrating newly-acquired techniques with the student's musical roots. Recognition of standard harmonic progressions and complex vertical structures.

Netsky

2 credits per semester

4 487-488 [TS 401G-402G] Third Stream Seminar I and II

Analysis of improvisational and compositional styles of class members in relation to existing musical traditions; examination of the process of style formation. Performance practice in improvised music; formulation and preparation of senior recitals.

Blake

2 credits per semester

4 489 [TS 407G] Indian Modal Improvisation

Basic elements and structural features of Indian music; listening exercises and development of improvisational skills through study of appropriate ragas.

Row

2 credits

4 490 [TS 408G] Eastern Music Systems

Selected pieces from the repertoires of Middle Eastern, Indonesian, Chinese and Japanese musics will be examined by the class, first at an

analytical level and then through performance by individuals and ensembles on their own instruments and, where possible, on traditional instruments.

Row

2 credits

Department of Liberal Arts

Halprin, Harris, Mark, Moore, Nagin, Reutlinger, Rockefeller, Tate, Yona, Zapata.

CLASSROOM INSTRUCTION

Undergraduate Liberal Arts Requirements

In fulfillment of the requirements for the Bachelor of Music degree, students must earn twenty-four (24) credits in Liberal Arts courses. A proficiency examination in Expository Writing will be administered in September to all incoming freshmen, and to transfer students with no transfer credits in Liberal Arts, to determine placement in 6-151 or 6-152.

Regardless of placement, all undergraduate degree students must earn twenty-four hours of Liberal Arts credits at the New England Conservatory of Music, except in the case of those students who receive credit in Liberal Arts by transfer from another institution or through the Advanced Placement Examination administered by the Educational Testing Service.

6 009 Remedial Communication Skills

Prepares students for 5 151 (Expository Writing). Emphasis on specific problems of verbal expression to develop control and coherence in writing.

Nagin

No academic credit

6 151 [HU 101] Expository Writing

Weekly papers and discussion invite students to use the writing process as a means to self-knowledge; develops notion of writing as more than mechanical skills.

Nagin

3 credits

6 152 [HU 102] Expository Writing: Responding to Literature

Developing methods and techniques for writing perceptively and coherently about specific works of literature.

Moore

3 credits

6 181-182 [GR 101-102] Introduction to Spoken German I and II

Development of all four language skills: speaking, listening, writing, and reading; language laboratory work is required to develop oral facility; stress on grammar provides the framework for reading and writing. Credit is granted only upon successful completion of both semesters.

Reutlinger

3 credits per semester

6 185-186 [FR 101-102] Elementary French I and II

Designed to give the beginning student an oral command of French with a basic vocabulary and some grammar; at least one hour of laboratory work is required weekly. Credit is granted only upon successful completion of both semesters.

Harris

3 credits per semester

6 187-188 [IT 101-102] Elementary Italian I and II

Beginning course which combines very intensive work in oral expression with a study of the whole grammar and introductory readings. Credit is granted only upon successful completion of both semesters.

Yona

3 credits per semester

6 197-198 [HU 105-106] English as a Second Language I and II
English grammar with emphasis on the verb systems, idiomatic usage, pronunciation drills, précis writings and composition skills for foreign students.
Zapata 3 credits per semester

6 251-252 [HU 103-104] Introduction to Major Modern Systems of Analytical Thought I and II
Seminal works from the intellectual history of our civilization will be subject for guided class discussions and student papers.
Halprin 3 credits per semester

6 255 [HU 311] The Narrative Form
Examination of attempts to narrow the division between fiction and truth in first-person narratives of selected 19th and 20th century writers.
Nagin 3 credits

6 256 [HU 405] Theater and Modern Drama
Designed to acquaint the student with aspects of drama and acting as applied to the modern theater; emphasis is on class discussion and workshops.
Nagin 3 credits

6 281-282 [GR 201-202] Introduction to Spoken German III and IV
Continuation of Introduction to Spoken German I and II. Readings will include a biography of Mozart and stories of Bertold Brecht, Franz Kafka, Kusenbergr and others.
Reutlinger 3 credits per semester

6 285-286 [FR 201-202] Intermediate French III and IV
Oriented towards oral skills, with a greater emphasis on grammar and written work.
Harris 3 credits per semester

6 287-288 [IT 201-202] Intermediate Italian III and IV
Continuation of Elementary Italian I and II; designed to increase the student's active command of the language through selected reading of poetry and prose from the thirteenth century to the present; oral and written analytical reports and grammar review.
Yona 3 credits per semester

6 291-292 [HU 309-310] An Introduction to the Arts I and II
Study of the interrelationships of the visual and literary arts as witnessed in the western world since the dawn of Christianity; aesthetic influences of non-western cultures; gallery visits to the Museum of Fine Arts.
Tate 3 credits per semester

6 351 [HU 415] Creative Writing Seminar
Through writing practice in the forms of his or her choice — poetry, fiction, essay — the student will seek a deeper understanding of the English language as an expressive medium.
Moore 3 credits

6 353 [HU 413-414] Paris in the Twenties and the Thirties
Tate 3 credits

6 354 [HU 313-314] The Celtic Revival
Tate 3 credits

6 355 [HU 413] Revolution and Romanticism
A study of the major arts and political events of the era which created a revolutionary spirit in Europe and America, thereby laying the foundations for our contemporary society.
Tate 3 credits

6 361 [HU 305] Nineteenth-Century Novel

Developments in aesthetic form, attitudes toward ideals of equality and hierarchy, sex roles, and class relations.
Rockefeller

3 credits

6 371 Survey of Anthropological Thought

Survey of methods and theory in anthropology with emphasis on the development of the discipline in the United States, Great Britain, France, and Germany from 1800 to the present.
Mark

3 credits

6 372 History of Documentary Film

A basic survey of the documentary film from its inception.
Mark

3 credits

6 373 Introduction to Political Science

A basic survey of the origins and growth of political thought in the West and the relationship of selected concepts to significant contemporary issues.

3 credits

6 374 Introductory Psychology

An introduction to major systems of thought in the field of psychology and a study of the important general principles of various psychological topics.

3 credits

6 376 Introductory Economics

An introduction to general principles and their application.
3 credits

6 381-382 [GR 301G-302G] Intermediate Reading in German Literature I and II

Prose fiction of the late nineteenth century; one two-hour reading session, with grammar review as necessary, and one one-hour conversational session.
Reutlinger

3 credits

6 384 [GR 322G] Das Theater als Moralische Anstalt

Reading of plays from the eighteenth century to develop an understanding of the classical drama; students may be asked to read selections from each play in German and to study the entire play in English; classes conducted in German.
Reutlinger

3 credits

6 451-452 [HU 307G-308G] Heroism and Reality in Literature I and II

Classic works from the history of Western civilization; close reading of the works themselves; examination of the works' relation to their socio-cultural contexts; delineation of major continuous traditions in the literature.
Halprin

3 credits

6 453-454 [HU 409G-410G] Aesthetics I and II

Problems in aesthetic theory.
Halprin

3 credits per semester

6 461 [HU 301] Survey of English Literature I

Major writers of English Literature from the Middle Ages to the seventeenth century considered in the context of the literary modes and traditions of their times and in their relevance to the modern age.
Moore

3 credits

6 462 [HU 302] Survey of English Literature II

Major writers of English Literature from the Enlightenment to the present day considered in the context of the literary modes and traditions of their times.

Moore

3 credits

6 463 [HU 411G] Modern Poetry I

Study of works of Hardy, Hopkins, Yeats, and others.

Moore

3 credits

6 464 [HU 412G] Modern Poetry II

Study of works of Eliot, Pound, Frost, and others.

Moore

3 credits

SCHOOL OF GRADUATE STUDIES

DEGREE REQUIREMENTS AND CURRICULA: Master of Music Degree

A minimum of thirty-two semester hours of credit is required for the Master of Music degree. The minimum residency requirement is two years; however, all requirements for this degree must be fulfilled within five years of the candidate's admission to the program. Graduate students must earn a cumulative average of 3.0 or "B" for graduation.

Study in the candidate's major field is required throughout each year of the graduate program. All students registered in the Master of Music program will be required to pass a pro-

motional audition during each academic year. Graduate students will be expected to participate in ensembles, and may be assigned to participate in the Chamber Music program, but will not receive credit for these performance activities.

Graduate Music History and Musicology Testing and Placement

For a full description of the graduate music history and musicology testing and other requirements, please refer to the Department of Music History and Musicology on page 93.

Graduate Theory Testing and Placement

For a full description of the graduate theory testing and other requirements, please refer to the Department of Theory on page 91.

The course numbers used in this catalog represent a new Conservatory system. For the former Conservatory course numbers, please refer to the course descriptions, which contain reference to both old and new course numbering systems.

PROGRAMS OF STUDY FOR THE MASTER OF MUSIC DEGREE

The Master of Music degree is awarded to students who have successfully completed an appropriate program of graduate study and who demonstrate a level of attainment consistent with professional standards. Graduate degree programs may be pursued in the following areas of concentration:

Strings

Violin
Viola
Violoncello
Double Bass

Winds

Bassoon
Clarinet
English Horn
Euphonium
Flute
French Horn
Oboe
Saxophone
Trombone
Trumpet
Tuba

Percussion**Harp****Guitar****Organ****Piano****Vocal Accompaniment****Vocal Performance****Vocal Pedagogy****Baroque Instruments**

Harpsichord
Baroque Flute
Baroque Oboe
Baroque Violin
Recorder
Viola da Gamba

Early Music Performance**Early Music Performance
and Music History****Conducting**

Choral
Orchestral
Wind Ensemble

Music Education

Concentration in Supervision
Concentration in Kodály
Concentration in Orff

Composition**Theoretical Studies****Music History and Musicology****Afro-American Studies**

Composition

Performance

Third Stream Studies

Major studio instrumental instruction
Electives
Recital

Credits

16

16

0

32

Guitar Performance Major

Credits

Major studio instrumental instruction
Electives
Recital

16

16

0

32

Organ Performance Major

Credits

Major studio instrumental instruction
Electives
Recital

16

16

0

32

Additional Requirements

1. The recital must be accompanied by program notes written by the student.
2. A lecture-demonstration recital should be presented during the first year of graduate study.

Piano Performance Major

Credits

Major studio instrumental instruction
Music Education
3-599P

16

2

Instrumental Performance Major

Strings: Violin, Viola, Violoncello, Double Bass
Woodwinds, Brasses: Bassoon, Clarinet, English Horn,
Euphonium, Flute, French Horn, Oboe, Saxophone, Trom-
bone, Trumpet, Tuba, Percussion, Harp

Electives	16
Recital	0
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	32

Additional Requirements

1. Students may be assigned to instrumental or vocal teachers to work with their students on a non-credit basis in the preparation of sonatas and duos, lieder, and arias.
2. Students are expected to demonstrate broad familiarity with piano repertoire and relevant matters of style, structure, and the history of keyboard performance, as well as ability in essential musicianship areas. At the discretion of the department, students may be examined in these areas and required to eliminate deficiencies.

Vocal Accompaniment Major

	Credits
Major studio instruction	16
Music Education	12
3-463-464, 553F-554F, 553G-554G	
Electives	4
Recital	0
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	32

Additional Requirement

The candidate will accompany a recital during his first or second year.

Vocal Performance Major

	Credits
Major studio vocal instruction	16
Electives	16
Recital	0
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	32

Vocal Pedagogy Major

	Credits
Music Education	12
3-463-464	
3-565-566 (first year)	
4 credits from:	
3-567F-568F or 567G-568G or 5670-5680	
Tutorial (individual work or work toward graduate project)	4
Electives	16
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	32

Additional Requirements

1. Proficiency expected in keyboard.
2. Proficiency expected in French, German, and Italian.

Baroque Instruments Performance Major

Baroque Flute, Baroque Oboe, Baroque Violin, Recorder, Viola da Gamba

	Credits
Major studio instrumental instruction	16
Electives	16
Recital	0
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	32

Harpichord Performance Major

Major studio instrumental instruction	Credits 16
Music Education	4
3-577, 578	
Music History	4
5-501, 502	
Electives	8
Recital	0
	<hr/>
	32

Early Music Performance

The course of studies in Early Music Performance is designed in consultation with the Chairman of the Department of Early Music Performance, Daniel Pinkham.

Program A

Major studio instruction (instrumental/vocal)	Credits 8
Early Music and/or Music History	20-22
20-22 credits from:	
3-571-572, 573-574, 575-576, 577-578, 579-580,	
581-582, 583-584, 585-586, 677-678, 683-684,	
685-686	
5-501, 502, 521, 522, 523, 524, 525, 526, 528,	
531, 532, 533, 534, 623, 624	
Music History	2-4
2 or 4 credits from:	
5-535 and/or 536	
Collegium Musicum	0
Recital	0
	<hr/>
	32

Additional Requirements

1. The student is required to take at least one course each year from the Medieval, Renaissance, and Baroque periods. (See course descriptions.)
2. The candidate is expected to participate in the Collegium Musicum throughout residency at the Conservatory and to present in a graduation recital a program for which he/she has prepared a scholarly and practical edition. The candidate will also prepare program notes.

Program B

Major studio instruction (instrumental/vocal)	Credits 12
Early Music and/or Music History	20
20 credits from:	
3-571-572, 573-574, 575-576, 577-578, 579-580,	
581-582, 583-584, 585-586, 677-678, 683-684, 685-686	
5-501, 502, 521, 522, 523, 524, 525, 526, 528, 531,	
532, 533, 534, 623, 624	
Collegium Musicum	0
Recital	0
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	32

Additional Requirements

1. The student is required to take at least one course each year from the Medieval, Renaissance, and Baroque periods. (See course descriptions.)
2. The candidate is expected to participate in the Collegium Musicum throughout residency at the Conservatory and to present in a graduation recital a program for which he/she has prepared program notes.

Early Music Performance and Music History and Musicology

A student may, upon completion of the Master of Music in Early Music Performance degree, continue for a third year, and, after earning sixteen credits beyond the thirty-two required for the first Master of Music degree, qualify for a second Master's degree in Music History and Musicology.

The candidate should consult with the Chairperson of the Department of Music History and Musicology in planning the first two years' courses to be sure of including any courses prerequisite for the third year.

The courses required for the second Master of Music degree will be chosen in consultation with the Chairperson of the Department of Music History and Musicology.

Additional Requirement

The candidate will appear, at the end of his/her second Master's degree studies before a review board which will judge the candidate's work.

Conducting Major — Choral

	Credits
Major studio instruction	12
Music Education	12
3-569-570	
3-589C-590C, 689C-890C	
Theory	4
4-515-516	
Electives	4
	<hr/> 32

Additional Requirements

1. Students should have advanced skills in sight-singing and harmonic dictation, as well as a working knowledge of solfège.
2. Students should have two years, or the equivalent, of French, German, and Italian. Students deficient in languages may audit undergraduate language courses for no credit, at no additional charge.
3. Students should possess a working knowledge of Latin.
4. Students are expected to participate in the New England Conservatory Chorus, Concert Choir, and Chamber Singers.
5. Under supervision, the candidate will organize and conduct a concert, in whole or in part.

Conducting Major — Orchestral

	Credits
Major studio instruction	16
Music Education	0
3-5890, 5900, 6890-6900	
Electives	16
	<hr/> 32

Additional Requirement

Under supervision the candidate will organize and conduct a concert in whole or in part.

Conducting Major — Wind Ensemble

	Credits
Major studio instruction	16
Theory	8

4-515-516	
4-543-544	
Electives	8
	<hr/>
	32

Additional Requirement

Under supervision, the candidate will organize and conduct a concert in whole or in part.

Music Education Major — Concentration in Supervision

	Credits
Music Education	12
3-501-502 or 599E	
3-503, 504, 505, 506	
Music History	4
5-535-536	
Electives	16
	<hr/>
	32

Music Education Major — Concentration in Kodály Method

	Credits
<i>First Year at the Kodály Institute:</i>	
Methodology — 2 hours	4
Kodály Solfège — 5 hours	4
Conducting — 2 hours	2
Analysis of Materials — 1 hour	1
Practice Teaching Seminar — 5 hours	4
Chorus	0
Piano, if not exempted	0
	<hr/>
	16

Second Year at the Conservatory:

Music Education	12
3-501-502 or 599E	
3-503-504, 505-506	
Music History	4
5-535-536	
	<hr/>
	16

Additional Information

The 16 Kodály credits may be earned in one year; in three summers plus practice teaching (candidates must earn KMTI summer certificate); or in one summer at KMTI plus one year in Hungary at the Kodály Institute in Kecskemet or the Liszt Academy in Budapest.

Music Education Major — Concentration in Orff-Schulwerk

	Credits
Program A — two full years	
<i>First year:</i>	
Music Education	10
3-503-504, 511-512, 513-514	
Music History	6
5-535-536, 543	
	<hr/>
	16
<i>Second year:</i>	
Music Education	12
3-505-506, 515-516, 611-612, 613-614	
Elective	4
	<hr/>
	16

Program B — two summers and one full year*First summer:*

Music Education	6
3-503-504, 511, 513	
Elective	2
	<hr/> 8

Full year:

Music Education	8
3-512, 514, 515-516, 611, 613	
Music History	6
5-535-536, 543	
Elective	2
	<hr/> 16

Second summer:

Music Education	6
3-505-506, 612, 614	
Elective	2
	<hr/> 8

Program C — four summers*First summer:*

Music Education	6
3-503-504, 511, 513	
Elective	2
	<hr/> 8

Second summer:

Music Education	8
3-505-506, 512, 514, 543	
	<hr/> 8

Third summer:

Music Education	4
3-515, 611, 613	
Music History	2
5-535	
Elective	2
	<hr/> 8

Fourth summer:

Music Education	4
3-516, 612, 614	
Music History	2
5-536	
Elective	2
	<hr/> 8

Composition Major

	Credits
Major studio instruction	16
Theory	8
4-519-520 or 619-620	
4-555-556	
Electives	12
	<hr/> 36

Additional Requirements

1. Each student will be expected to prepare for public concert two chamber works written during his/her residency.
2. In January of the final year, an oral examination will be conducted.
3. Candidates will appear, at the end of their Master's Degree studies, before a review board which will judge the candidate's work.

Theoretical Studies Major

Major studio instruction	Credits
Theory	16
4-519-520 or 619-620	8
4-531, 532	
Electives	12
	<hr/> 36

Additional Requirements

1. In lieu of a thesis, the curriculum requires completion of three special projects. They are selected to cover compositional and analytical concepts and techniques, past and present. In the studio instruction, the candidate will receive the direction and criticism appropriate to each project.
2. Each candidate will present a folio of work undertaken during graduate study, which may include analyses, compositions, papers, performance tapes, research, etc.
3. Projects and folio must be reviewed and accepted. Candidates are invited to discuss their work with the Theory Committee.

Music History and Musicology Major

Studio instruction	Credits
Music History	4
5-535-536, 537-538	20
12 credits from:	
5-501, 505, 506, 510, 523, 524, 539, 540	
543, 544, 637, 638	

Theory	4
4 credits from:	
4-511-512, 513-514, 515-516, 517-518, 519-520, 521-522,	
525-526, 529-530, 531-532, 619-620	
Choice between additional studio instrumental	
instruction or theory courses listed above	<hr/> 4

32

Additional Requirements:

1. A two-year teaching internship is required. The student is assigned as an assistant in a Music History and Musicology course and is expected to conduct weekly listening sessions and give two class lectures each semester. This internship carries the course numbers 5-537-538, 637-638, but 637-638 may be done without credit.
2. Candidates will take a final written examination and appear before a review board consisting of the Music History and Musicology faculty and the Dean, who will judge their work.
3. In lieu of a Master's thesis, candidates will keep a portfolio of papers they have prepared in their courses to demonstrate that they possess the necessary methodology, knowledge, and writing skills for competent research.
4. A reading knowledge of at least one foreign language (normally French, German, or Italian) must be demonstrated, and the work in the student's portfolio must show knowledge of this language. Where doubt exists, an examination of reading skills may be administered before the student is permitted to graduate.

Afro-American Composition Major

Major studio instruction	Credits
Theory	16
8 credits from.	8
4-511-512, 513-514, 515-516, 517-518, 519-520, 521-522, 525-526, 527-528, 529-530, 531-532, 619-620	
4-577-578	
Electives	8
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	32

Additional Requirement

Candidates will appear at the end of their Master's Degree studies before a review board which will judge the candidate's work.

Afro-American Performance Major

Major studio instruction (instrumental/vocal)	Credits
Theory	16
4-577, 578	4
Electives	12
Recital	0
	<hr/>
	32

Third Stream Performance Major

Major studio instruction (instrumental/vocal)	Credits
Electives	16
Recital	16
	0
	<hr/>
	32

Additional Requirements and Recommendations

1. During the second semester, each student must perform 3-4 selections partially based on what the student has performed in a concert or a studied style.
2. It may be necessary for a student with no Third Stream background to participate in seminar work.

ARTIST DIPLOMA

The Artist Diploma is a non-academic award for extraordinary achievement in performance. Programs of study leading to the award of the Artist are presently offered in instrumental and vocal performance and chamber music. Course work is generally not required of candidates for the Artist Diploma to insure freedom for intensive performance studies and practice. Specifically related studies may be recommended, however, by the candidate's advisor.

All candidates must present a complete recital at the Conservatory during each year of study. They are expected to participate in other Conservatory performance activities, such as the orchestra, chamber music, and the Opera Theater. The final recital will be considered the final audition, and the Artist Diploma will be authorized by the appropriate jury on the basis of that recital.

The minimum residency requirement for the Artist Diploma is two years.

GRADUATE STUDIO AND COURSE OFFERINGS

Department of Strings

Rosenblith, chairman; Barker, Brink, Cirillo, Delay, Fine, Foley, Hobart, Kang, Krasner, Lehner, Lesser, Martin, Portnoi, Rhein, Ripley, Ushioda, Wolfe.

STUDIO INSTRUCTION

2 510 RB	Violin	Robert Brink
2 510 NC	Violin	Nancy Cirillo
2 510 DD	Violin	Dorothy Delay
2 510 MH	Violin	Max Hobart
2 510 LK	Violin	Louis Krasner
2 510 ER	Violin	Eric Rosenblith
2 510 MU	Violin	Masuko Ushioda
2 510 BF	Viola	Burton Fine
2 510 EL	Viola	Eugene Lehner
2 510 MF	Cello	Madeline Foley
2 510 LL	Cello	Laurence Lesser
2 510 RR	Cello	Robert Ripley
2 510 EB	Bass	Edwin Barker
2 510 LM	Bass	Leslie Martin
2 510 HP	Bass	Henry Portnoi
2 510 WR	Bass	William Rhein
2 510 LW	Bass	Lawrence Wolfe

CLASSROOM INSTRUCTION

3 559 Aural Heritage of String Playing

Survey, through sound recordings, written criticism, and contemporary descriptions of performances of the heritage of individual string performing artists and the schools they represent.

Lesser

2 credits per semester

3 560 [ST 401G-402G] String Pedagogy

Approaches and methods in the education of string players; historical development of techniques, pedagogical writings, guest lecturers.

Rosenblith

2 credits per semester

Department of Woodwinds, Brass, Percussion, and Harp

Wrzesien, chairman: Allard, Annis, Buda, Coffey, Cohen, Come, Epstein, Everett, Firth, Genovese, Hadcock, Hanks, Heiss, Hobson, Mackey, Maxym, Monteux, Nagel, Newell, Radnofsky, Rapier, Ruggiero, Sanders, Schaefer, Stallman, Swallow, Thorstenberg, Zighera.

STUDIO INSTRUCTION

2 520 JH	Flute	John Heiss
2 520 CM	Flute	Claude Monteux
2 520 LS	Flute	Lois Schaefer
2 520 RS	Flute	Robert Stallman
2 520 FC	Oboe	Frederic Cohen
2 520 ALG	Oboe	Alfred Genovese
2 520 WR	Oboe	Wayne Rapier
2 520 LT	Oboe	Laurence Thorstenberg
2 520 RA	Clarinet	Robert Annis
2 520 PH	Clarinet	Peter Hadcock

2 520 WW	Clarinet	William Wrzesien
2 520 LTH	English Horn	Laurence Thorstenberg
2 520 JA	Saxophone	Joseph Allard
2 520 KR	Saxophone	Kenneth Radnofsky
2 520 SM	Bassoon	Stephen Maxym
2 520 MR	Bassoon	Matthew Ruggiero
2 520 AC	Trumpet	Andre Come
2 520 RN	Trumpet	Robert Nagel
2 520 RM	French Horn	Richard Mackey
2 520 TN	French Horn	Thomas E. Newell
2 520 JC	Trombone	John Coffey
2 520 TE	Trombone	Thomas G. Everett
2 520 DS	Trombone	Donald Sanders
2 520 JS	Trombone	John Swallow
2 520 JSW	Euphonium	John Swallow
2 520 TH	Tuba	Thompson Hanks
2 520 EF	Percussion	Everett Firth
2 520 FE	Percussion	Frank Epstein
2 520 FB	Percussion	Fred Buda
2 520 BZ	Harp	Bernard Zighera
2 520 AH	Harp	Ann Hobson

Chamber Music

CLASSROOM INSTRUCTION

3 531-532 [CH 503-504] Performance of Chamber Music I and II
Major works from the chamber music repertoire, studied and coached in a master class format. Open by permission of the instructor.
Shure 2 credits per semester

3 533-534 [CH 507-508] Interpretation Class I and II
Problems of interpretation: processes for making decisions about phrase structure, rhythm, articulation, tempo, and character; chamber

music and conducting techniques; attention to the art of reciting poetry; emphasis on teaching as well as performance techniques.
B. Zander 2 credits per semester

3 535-536 [CH 509-510] Chamber Music Master Class I and II
Discussion of different aspects of chamber music or of specific repertoire by visiting teachers. Participation in a coached chamber music group required.
B. Zander 2 credits per semester

3 537-538 Sonata Performance Class
Study and preparation for public performance of pieces from the sonata and lieder repertoire. Open by audition to qualified players of stringed instruments (except double bass), pianists, clarinetists and singers.
B. Zander 2 credits per semester

3 631-632 [CH 603-604] Performance of Chamber Music III and IV
Major works from the chamber music repertoire, studied and coached in a master class format. Open by permission of the instructor.
Shure 2 credits per semester

Sitar

STUDIO INSTRUCTION

2 570 PR Sitar Peter Row

Department of Organ

Hayashi, chairman; Noack, Rakich, Taylor, Teeters.

STUDIO INSTRUCTION

2 540 YH	Organ	Yuko Hayashi
2 540 CR	Organ	Christa Rakich
2 540 FT	Organ	Frank Taylor

CLASSROOM INSTRUCTION

3 537-538 Advanced Thoroughbass I and II

Performance class emphasizing correct performance practice of music from Monteverdi to Bach using singers and instrumentalists as required; improvisational techniques not related to figured bass.

Teeters

1 credit per semester

3 541-542 [OR 505-506] Organ Ensemble I and II

Performance class devoted to fully-scored works from all periods for organ, singers and/or other instruments. Three or four performances per year either at the Conservatory or at Old West Church.

Teeters

1 credit per semester

3 544 [OR 302G] Organ Repertoire

Representative works from the sixteenth century to the present, emphasizing correlation of literature to the respective instruments; historical and national characteristics. Guest lecturers.

Hayashi

2 credits per semester

3 591-592 [OR 403G-404G] Choral Conducting for Organists I and II

Basic choral conducting techniques and conducting from the keyboard; rehearsal (piano) and performance (organ) problems and techniques.

Teeters

2 credits per semester

3 593 Organ History

Important historic styles of organ building; musical, technical, and visual aspects of organs from the Middle Ages to the present. Students with limited technical background may simultaneously enroll in 3 337.

Noack

2 credits

Department of Piano

Rosenbaum, chairman; Andy, Chodos, Decima, Hanson, Jochum, Maxin, Schub, Shapiro, Sherman, Shure, Sirguy, Stackhouse, Takahashi, Zander.

STUDIO INSTRUCTION

2 550 KA	Piano	Katya Andy
2 550 GC	Piano	Gabriel Chodos
2 550 VJ	Piano	Veronica Jochum
2 550 JM	Piano	Jacob Maxin
2 550 VR	Piano	Victor Rosenbaum
2 550 AS	Piano	Andre-Michel Schub
2 550 SH	Piano	Lois Shapiro
2 550 RS	Piano	Russell Sherman
2 550 LS	Piano	Leonard Shure
2 550 YT	Piano	Yoriko Takahashi
2 550 PZ	Piano	Patricia Zander

CLASSROOM STUDIES

3 513-514 [PI 413G-414G] Sightreading and Score Reading for Pianists I and II

Sightreading of standard and contemporary literature for piano solo and piano ensemble; clef reading; reading of scores of progressive density and complexity.

2 credits per semester

3 546 [PI 304G] Piano Techniques

Survey of musical, physical, and psychic phenomena associated with the art of piano playing, introducing the student to a diversity of technical schools and approaches.

2 credits

3 551-552 [PI 401G-402G] Piano Pedagogy I and II

Methods, teaching materials, and literature from elementary through early advanced levels; comparative educational philosophies and psychologies as related to piano teaching. Class members are expected to teach at least one piano student.

Stackhouse

2 credits per semester

3 553F-554F [PI 407G-408G] Vocal Accompaniment, French I and II

Practical training in the art of accompanying French vocal music; for advanced piano students.

Sirguey

2 credits per semester

3 553G-554G [PI 409G-410G] Vocal Accompaniment, German I and II

Practical training in the art of accompanying German *Lieder*; for advanced piano students.

Decima

2 credits per semester

3 5530-5540 [PI 501-502] Seminar in Opera Repertoire Accompaniment I and II

History of opera through readings, recordings, and performance; study of up to twenty-five operas, grouped in units by genre. Pianists will prepare excerpts with singers; one or two public performances per year.

Pearson

2 credits per semester

3 555 [PI 505] Special Topics in Piano Repertoire

Detailed study of a selected topic relating to piano repertoire; emphasis on performance and on development of critical criteria for interpretation based on a foundation of analytic awareness. Open to non-piano majors by permission of the instructor.

Rosenbaum

2 credits

3 557-558 [PI 513-514] Techniques of Playing Twentieth-Century Music I and II

Working out of various twentieth-century piano techniques through study of solo and chamber repertoire; rhythm and meter, notation, use of pitch, phrasing, use of new sounds, and exploration of repertoire.

2 credits per semester

3 599 [PI 509-510] Independent Study

All graduate students must undertake an independent project in research or analysis. Results of each project will generally be presented as an open lecture/recital.

2 credits

Department of Voice

Pearson, *chairman*; Barbeau, Bogue, Clickner, Decima, De-Gaetani, De Voll, Hodam, Sirguey, Staber.

STUDIO INSTRUCTION

2 560 BB	Voice	Bernard Barbeau
2 560 LB	Voice	Laurence Bogue
2 560 CL	Voice	Susan Clickner
2 560 RD	Voice	Ray De Voll
2 560 HH	Voice	Helen Hodam
2 560 MP	Voice	Mark Pearson

2 560 TD	Vocal Coaching	Terry Decima
2 560 GS	Vocal Coaching	Gait Sirguey
2 560 TDE	Vocal Accompaniment	Terry Decima
2 560 GSI	Vocal Accompaniment	Gait Sirguey

CLASSROOM INSTRUCTION

3 561-562 [VC 501] English Diction and Repertoire I and II

Origins and influences of English diction, including American modifications; study and performance of English and American art, theatrical and popular songs from the seventeenth through twentieth centuries.

Bogue

2 credits per semester

3 563-564 [VC 401G-402G] Diction for Singers I and II

Rules and techniques of accurate pronunciation, enunciation, and projection of French, Italian and German; class discussions, performances, and critiques; written and oral examinations.

Decima

2 credits per semester

3 565-566 [VC 405G-406G] Vocal Pedagogy I and II

Reading and discussion of William Vennard's *Singing: The Mechanism and the Technic*; teaching demonstrations by class members; guest lectures and demonstrations. Prerequisite for voice teaching assistantship.

Pearson

2 credits per semester

3 567F-568F [VC 403G-404G] Vocal Techniques and Repertoire, French I and II

Performance and in-depth discussion of French *Melodies*; musical considerations, style, ensemble, diction, basic communication.

Sirguey

2 credits per semester

3 567G-568G [VC 403G-404G] Vocal Techniques and Repertoire, German I and II

Performance and in-depth discussion of German *Lieder*; musical considerations, style, ensemble, diction, basic communication.

Decima

2 credits per semester

3 5670-5680 [VC 511-512] Graduate Seminar in Opera Repertoire I and II

History of opera through readings, recordings, and performance; study of up to twenty-five operas, grouped in units by genre. One or two public performances per year.

Pearson

2 credits per semester

3 569-570 Voice Class I and II

Advanced course for graduate non-voice majors, primarily choral conductors; lectures, discussion, and individual attention to problems of vocal production and technique.

DeVoll

2 credits per semester

Vocal Coaching

Designed to aid the singer in interpretive style and presentation, Vocal Coaching consists of a studio session with accompanist, particularly in preparation for public performance or recital. Graduate students may select Vocal Coaching instead of a four-credit course elective.* This option is generally selected in the final year.

*Graduate voice students are allowed to take four credits of studio coaching to replace four regular course credits. No additional charge will be made for the initial four-hour Vocal Coaching option. If more than four credits of coaching are selected, an additional charge will be made.

Department of Early Music Performance

Pinkham, chairman; Carroll, Feldman, Gibbons, Jeppesen, K. Roth, N. Roth, Sullivan, Stepner, Sutton, Wallace.

STUDIO INSTRUCTION

2 530 JG	Harpsichord	John Gibbons
2 530 NR	Baroque Flute	Nancy Roth
2 530 KR	Baroque Oboe	Kenneth Roth
2 530 KRO	Recorder	Kenneth Roth
2 530 NRO	Recorder	Nancy Roth
2 530 GF	Viola da Gamba	Grace Feldman
2 530 LJ	Viola Da Gamba	Laura Jeppesen
2 530 DS	Baroque Violin	Daniel Stepner
2 530 RPS	Guitar	Robert Paul Sullivan
2 530 FW	Guitar	Frank Wallace
2 530 RPS	Lute	Robert Paul Sullivan
2 560 SC	Voice	Spencer Carroll

CLASSROOM INSTRUCTION

3 571-572 [PM 301G-302G] Continuo Class I and II

Historical survey and realization of figured basses at the harpsichord, of music, 1600-1770; tuning, regulation and maintenance of harpsichords. Required of harpsichord majors.

Gibbons 1 credit per semester

3 573-574 [PM 401G-402G] Advanced Continuo Class III and IV

Continuation of 3 471-472. Figured and unfigured basses and study of contrasting styles of continuo practices in the early and late Baroque era. Required of harpsichord majors.

Gibbons 1 credit per semester

3 575-576 [PM 405G-406G] Court Dance I and II

Performance of representative social dances from the courts of Europe; performance of music for the dance. The first semester will concentrate on fifteenth through early seventeenth century dances; the second semester will cover seventeenth and eighteenth century dances and will include preparation of a major dance concert.

Sutton 1 credit per semester

3 577-578 [PM 503-504] Baroque Music I and II

Performance of baroque music on modern orchestral instruments. Limited to strings, two flutes, two oboes, two bassons, and solo singers; required of harpsichord majors.

Pinkham 2 credits per semester

3 579-580 [PM 505-506; 605-606] Seminar in Renaissance and Baroque Dance Music — Instrumental and Vocal

An examination of the large instrumental and vocal repertoire of dance or dance-inspired music. The course includes its historical development, music and dance notations (keyboard and lute tablatures, Feuillet notation), its social context and theatrical significance in intermedio, masque, ballet or opera; its iconography and its bibliography. Special attention is given to performance practices, and to close interrelationships between the music and the actual dances. The class meets in conjunction with the Collegium Terpsichore, which gives an annual concert and other performances in costume.

Sutton 2 credits per semester

3 581-582 [PM 517-518] Renaissance and Baroque Wind Instruments I and II

Techniques and literature of early wind instruments using the recorder as a basis, with opportunities for study of other woodwinds;

literature will range from fourteenth and fifteenth century chansons through late Baroque chamber music. By permission of the instructor.
Roth 2 credits per semester

3 583-584 [PM 507-508] String Techniques of the Seventeenth and Eighteenth Centuries I and II

Studies in the contemporary approach to instrument and bow, with emphasis on practical application in modern performance; early styles of playing as recorded in treatises and other sources; appraisals of current literature on the subject.
Stepner 2 credits per semester

3 585-586 [PM 513-514] Viol Consort I and II

Basic technique of the instrument and exploration of the sixteenth-through eighteenth-century consort literature. No prerequisite; the Conservatory has a limited number of instruments available for student use.
Feldman 2 credits per semester

3 677-678 [PM 603-604] Baroque Music III and IV

See description under 3 577-578.
Pinkham 2 credits per semester

3 683-684 Viol Consort III and IV

See description under 3 585-586. Prerequisite: 3 585-586 or equivalent.
Feldman 2 credits per semester

3 685-686 [PM 613-614] Viol Consort V and VI

See description under 3 585-586. For advanced players.
Feldman 2 credits per semester

Conducting

Battisti, *chairman*, Wind Ensemble Conducting; deVaron, *chairman*; Choral Conducting, Pajak; Pittman, *chairman*, Orchestral Conducting.

STUDIO INSTRUCTION

2 570 FB	Conducting - Wind Ensemble	Frank Battisti
2 570 LD	Conducting - Choral	Lorna Cooke deVaron
2 570 JP	Conducting - Choral	James Pajak
2 570 RP	Conducting - Orchestral	Richard Pittman

CLASSROOM INSTRUCTION

3 5870-5880 [CN 401G-402G] Orchestral Conducting I and II

Study of basic beat patterns, subdivision, compound meters, preparatory beats and releases; study of a classic symphony, recitatives from Handel's *Messiah* and Bach chorales in four clefs.
Pittman 2 credits per semester

3 587C-588C [CN 403G-404G] Choral Conducting I and II

Study of beat technique, repertoire for church choir, high school and college chorus; use of young voices in choral ensembles; active conducting and participation with undergraduate course in conducting for weekly workshop.
Pajak/deVaron 2 credits per semester

3 587W-588W [CN 505-506] Wind Ensemble Conducting I and II

Basic beat patterns, subdivision, compound meters, preparatory beats and releases; performance practice and rehearsal techniques for amateur and semi-professional ensembles. Application of techniques to 18th- and 19th-century repertoire; history of wind literature.
Battisti 2 credits per semester

3 589C-590C [CN 503-504] Advanced Choral Conducting III and IV
Advanced beat techniques, repertoire for different kinds of choral ensembles, history of choral music; score analysis; work on voice production in chorus, diction, rehearsal technique, and programming.
deVaron 2 credits per semester

3 687W-688W [CN 605-606] Advanced Wind Ensemble Conducting III and IV
Extension of conduction technique and repertoire with emphasis on 20th-century literature. Greater emphasis on actual conducting experience. Prerequisite: 3 487-488/587-588 or equivalent.
Battisti 2 credits per semester

3 6890-6900 [CN 601-602] Advanced Orchestral Conducting III and IV
Application of conducting technique to a greater variety of orchestral repertoire. Study of scores from the 19th and 20th centuries for analysis, conducting, and score-reading; performance practice and rehearsal techniques. Admission by audition only.
Pittman 2 credits per semester

3 689C-690C [CN 603-604] Advanced Choral Conducting V and VI
Continuation of 589C-590C.
deVaron 2 credits per semester

Department of Music Education

Battisti, chairman; Abrahams, Bedford, Dal Pozzal, Mogilnicki, Parker, Walters.

CLASSROOM INSTRUCTION

Kodály Musical Training Institute

The Conservatory has an affiliation with the Kodály Musical

Training Institute of Watertown, Massachusetts. A master's degree in music education with emphasis in Kodály is offered. The graduate program requires that a student earn sixteen hours of credit at the Institute and sixteen hours of credit at the Conservatory.

Orff Institute

The Conservatory has developed a cooperative agreement with the Orff Institute of Salzburg, Austria, by which the master of music degree may be earned from the Conservatory with a concentration in Orff-Schulwerk.

3 501-502 Wind Ensemble Repertoire I and II
Survey of woodwind, brass, and percussion ensemble repertoire (small and large wind ensembles/bands) from the 16th to the 20th century; attention will be given to the preparation of works from this repertoire for concert performance.
Battisti 2 credits per semester

3 503-504 [ME 503-504] Seminar in Music Education I and II
Examination of the present problems, challenges of education in general, and music education in particular; discussion, reading, and special projects dealing with curriculum, musical leadership, administration, evaluation, and philosophy.
Battisti 2 credits per semester

3 505 [ME 505] Philosophical Study of Education
Study of philosophy as discipline and its application to problems in education; particular emphasis placed on the role of music in the models examined.

2 credits

3 506 [ME 506] Social Sciences and Education

Review of the traditional and contemporary social sciences as the instruments by which data is produced that is relevant to educational problems; candidates are encouraged to explore issues in music and education in non-musical frames of reference.

2 credits

3 511 Orff Ensemble I

Intensive training in basic Schulwerk concepts and techniques; integrating these techniques in work with children; development of improvisational skills.

2 credits

3 512 Orff Ensemble II

Modal and American folk song studies; composition of instrumental settings; further development of improvisational skills.

2 credits

3 599E [ME 507-508] Independent Study

A graduate student in Music Education will submit a study project proposal to the department chairperson. Within one year of approval of the proposal, the student will submit a written report of his/her findings to the department chairperson and present an oral report to a faculty committee.

Battisti

2 credits

3 611 Orff Ensemble III

Continued study of modes and American folk song; writing accompaniments for Orff ensemble; experience with extended musical-dramatic forms; historical dance forms, and forms employing experimental and aleatoric devices.

2 credits

3 612 Orff Ensemble IV

Constructing serial melodies from tone rows, new scales and the study of scales from other cultures; techniques for harmonizing these; improvising in polyrhythms, canon, augmentation and diminution; current philosophical, musical, and movement literature in Orff Schulwerk explored in depth; expanded opportunities for practice teaching.

2 credits

Technological Studies

CLASSROOM INSTRUCTION

3 595-596 [M 595-596] Piano Tuning and Repair I and II

Basic skills of rudimentary piano maintenance; mechanics and construction of the modern piano; essential tools and techniques of tuning, voicing, regulation, and other adjustments. Three hours of supervised work in the Piano Shop required weekly. For piano majors only.

Hanson

2 credits per semester

3 595-596 [ST 501-502] String Repair and History of Violin Making I and II

Maintenance of stringed instruments and general repair; historical perspectives concerning the violin family.

Taylor

2 credits per semester

Department of Composition

Martino, chairman; Ceely, Cogan, DiDomenica, Heiss, Maneri, McKinley, Peyton, Russell.

STUDIO INSTRUCTION

2 570 CE

Composition

Robert Ceely

2 570 RC

Composition

Robert Cogan

2 570 RD	Composition	Robert DiDomenica
2 570 JH	Composition	John Heiss
2 570 JM	Composition	Joseph Maneri
2 570 DM	Composition	Donald Martino
2 570 TM	Composition	William Thomas McKinley
2 570 MP	Composition	Malcolm Peyton
2 570 GR	Composition	George Russell

CLASSROOM INSTRUCTION

4 543-544 [CP 201G-202G] Instrumentation and Orchestration I and II

Timbral possibilities, mechanics and acoustical bases of instruments; analysis of orchestral uses; arranging and writing for various instrumental groupings. Open to non-majors by permission of the instructor.
McKinley 2 credits per semester

4 545 [CP 301G] Analytic Method: Pre-Twentieth Century Music
Study of form, rhythm, dynamics, pitch use, line, color in pre-twentieth century works.
Peyton 2 credits

4 546 [CP 302G] Analytic Method: Twentieth-Century Music
Study of form, rhythm, dynamics, pitch use, line, color in twentieth-century works.
Peyton 2 credits

4 547-548 [CP 305G-306G] Music and Media I and II
Possibilities and problems of combining music with other arts and technologies; emphasis on electronic music, with investigations of music and film, dance, and theater; historical precedents; performance and aesthetic problems. No studio/laboratory time.
Ceely 2 credits per semester

4 549-550 [CP 401G-402G] Electronic Music Composition I and II
Compositional procedures associated with electronic sound synthesis including live electronic music, tape with instrumental performers, notation, and stereo and quadraphonic performance. Prerequisite for non-composition majors: 4 447-448 or 4 547-548.
Ceely 2 credits per semester

4 551-552 [CP 405G-406G] Composition for Non-Majors I and II
Intended for students who are not composition majors but who wish to pursue work in composition.
McKinley 2 credits per semester

4 553-554 [CP 405G-406G] Advanced Composition for Non-Majors I and II
See description under 4 551-552.
McKinley 2 credits per semester

4 555-556 [CP 501-502] Composition Seminar I and II
Discussion of diverse topics — technical, philosophical, ethical, practical — of interest to composers. For Composition majors only.
Martino 2 credits per semester

4 557-558 [CP 503-504] Electronic Sound Synthesis I and II
Analog and digital methods of sound generation; field trips to computer installations. Prerequisite: 4 549-550 or permission of the instructor.
Ceely 2 credits per semester

4 559-560 Lectures in Composition I and II
Required of all Composition majors.
Guest lecturers No academic credit

4 6570658 [CP 603-604] Electronic Sound Synthesis III and IV

Continuation of 4 557-558.

Ceely

2 credits per semester

Department of Graduate Theory

Cogan, chairman; Davidson, Delio, DiDomenica, Felice, Hoffmann, Rosenbaum, Zaritzky.

STUDIO INSTRUCTION

2 570 RCO	Theory	Robert Cogan
2 570 TD	Theory	Thomas Delio
2 570 RDI	Theory	Robert DiDomenica
2 570 JHO	Theory	James Hoffmann

CLASSROOM INSTRUCTION

Graduate Music Theory Examination

All incoming students are expected to possess the basic theoretical skills indispensable to their particular major. Such skills include music reading, hearing, and analysis. An examination covering these skills must be taken on an announced date in the spring preceding graduate study, or during Orientation Week of the first year of graduate study. Graduate students can enroll in Graduate Theory courses only after the examination has been passed. *Successful completion of the examination is a requirement for graduation.*

Should a deficiency be discovered in the required theoretical skills, two courses of action are available. The student can remedy the deficiency by independent study or tutoring, and

pass the examination at a future date; or the student can enroll in a non-credit remedial course which the Conservatory will offer at an extra fee. Passing such a course will be regarded as equivalent to passing the required examination.

4 500A Remedial Graduate Theory

Practice in music hearing, analysis, and related skills; *available to students who do not pass the Graduate Theory Examination in addition to their normal graduate courses, at an extra fee.* Passing the course is equivalent to passing the Graduate Theory Examination and fulfills that graduate requirement.

DeLio

No academic credit

4 501-502 [TH 409G-410G] Score Reading I and II

Development of score reading facility at the piano for students with some keyboard experience; practice of eye-hand coordination, clefs, transposition, rhythmic accuracy; material from Morris and Ferguson *Preparatory Exercises in Score Reading*; supplementary vocal and chamber scores. Admission by permission of instructor.

Felice

2 credits per semester

4 511-512 [TH 407G-408G] Sixteenth-Century Counterpoint I and II

Theoretical, compositional study of vocal counterpoint of Lassus, Palestrina, and others; Gregorian chant, modes, consonance and dissonance, contrapuntal rhythm, canon, text setting; analysis and composition of motets and mass movement forms (cantus firmus, paraphrase, and parody techniques) in two-four voices; readings from the period.

Davidson

2 credits

4 513-514 [TH 405G-406G] Eighteenth-Century Counterpoint I and II

Tonal counterpoint of Bach; composition and analysis of inventions.

canons, fugues; subject and answer, invertible counterpoint, imitation, sequence, stretto.

Hoffmann

2 credits per semester

4 515-516 [TH 527-528] Tonal Composition

Analysis and composition of forms associated with tonal music; motive, phrase, period, sentence; small Ternary Form, Minuet, Scherzo, Theme and Variations, Rondo, Sonata Allegro; based on Schoenberg's *Fundamentals of Musical Composition*.

DiDomenico

2 credits per semester

4 517-518 [TH 529-530] Teaching of Compositional Practice

Compositional and pedagogical experience for students who plan a career that includes theory teaching; composition, and criticism of compositions of others, in a variety of historical, cultural, and theoretical approaches and a variety of parameters, embracing a wide range of techniques; based on Cogan and Escot's *Sonic Design: Practice and Problems*.

Cogan

2 credits per semester

4 521-522 [TH 517-518] Interpretive Analysis

Analysis for performers; concepts of rhythmic, linear, harmonic, and structural analysis; performance implications of analytic conclusions; performance and analysis of works from the student's own area of specialization.

Rosenbaum

2 credits per semester

4 523-524 [TH 507-508] Schenker's Analytical Methods

Examination of Schenker's theory of tonality and analysis, and its influence; Schenker's treatment of harmony, voice-leading, motive, and form; his methods of analytical research and presentation, including autograph study and graphic display; consideration of tonal com-

positions from Bach to Brahms as dynamic, organic entities; and of appropriate historical and conceptual contexts for evaluating Schenker's contribution to their understanding.

Zoritzky

2 credits per semester

4 525-526 [TH 503-504] Psychophysical Analysis I and II: Extended Parameters

Developing a more comprehensive theory; recognizing scientific concepts of sound and communications, capable of illuminating music of diverse periods and cultures past and present. Each year is self-contained and can be taken independently; theories of musical space, language, and time are developed, using concepts from the psychophysical analysis of sound and time, and information theory; and through constant attention to diverse music and music theories. Alternates years with 4 527-528. Not offered in 1979-80.

Cogan

2 credits per semester

4 527-528 [TH 505-506] Psychophysical Analysis III and IV: Tone-Color Analysis

See 4 525-526 above. Psychophysical concepts of tone-color; exploration of tone-color as a compositional parameter; development of tone-color theory; consideration of European and American composition from Berlioz to the present, and music from other cultures; relationship of tone-color to other parameters; tone-color's fundamental structural role. Alternates years with 4 525-526.

Cogan

2 credits per semester

4 529-530 [TH 525-526] Music Since 1945

Study of music creation since World War II; consideration of works that raise issues in aesthetics, analysis, composition, performance, and theory; analyses, compositions, performances, presentations, and readings under supervision of a faculty team.

Dovidson, DeLio

2 credits per semester

4 531-532 [TH 553-554] Structural Morphogenesis

Form in twentieth-century music; formalization of twentieth-century composition in terms of three fundamental structural models; exploration of the complementary nature of these models, leading to the crystallization of a single structural continuum; works of Cage, Stockhausen, Xenakis, and others; similar developments in the visual arts.
DeLio 2 credits per semester

4 533-534 [TH 555-556] Mathematical Systems

Introduction to the application of mathematical structures to musical composition and theory; the position these structures occupy within mathematics; selected topics in algebra, combinatorial theory, probability, and statistics; examination of selected theoretical writings; exploration of the compositional potential of the ideas.
DeLio 2 credits per semester

Department of Music History and Musicology

Sutton, *chairman*; Hallmark, Heiss, Kebede, Pinkham, Row, Smith, Warriner, Worby.

CLASSROOM INSTRUCTION**Graduate Music History Examination**

All incoming students will be required to take the Graduate Music History Examination, which will be administered in September. The results of this examination will determine which music history courses graduate students may select. Students who do not pass all sections of the examination may retake those sections the following year. *Successful completion of all sections of this examination is a requirement for graduation.*

5 501 [ML 503] Baroque Music

Seminar on music of the Baroque era emphasizing stylistic elements which subsequently influenced J.S. Bach; national styles, ornamentation and improvisation, continuo practice, tuning and temperament, etc.
Pinkham 2 credits

5 502 [ML 504] Music of J.S. Bach

Seminar on the music of J.S. Bach, emphasizing the large choral works, the Brandenburg Concerti, and the keyboard works.
Pinkham 2 credits

5 505 [ML 505] Music of the Classic Era

Analysis and research into the music of the major composers of the classic and pre-classic periods; critical evaluation of sources, editions, and performances.
2 credits

5 507-508 [AA 205G-206G] History of Afro-American Music I and II

Survey of Afro-American music in the United States, traced from its origins in Africa; intended to introduce the student to the vast and rich expanse of black musical culture.
2 credits per semester

5 521 [PM 521] Renaissance Sacred Music

Analysis of structure, influences and changing attitudes toward musical and liturgical considerations in representative works; discussion of performance problems; class performance of works studied.
Pinkham 2 credits

5 522 [PM 522] Oratorio, Passion and Cantata in the Baroque Era

Survey of representative large-scale works; performance practices and

problems, in-class performance of works studied. For singers, instrumentalists and conductors.

Pinkham

2 credits

5 523 [PM 523] Renaissance Dance and Dance Music

Examination of the large instrumental and vocal repertoire of dance or dance-inspired music ca. 1480-1600; historical development, social context and theatrical significance; music and dance notations, iconography and bibliography. Includes weekly rehearsal with the Collegium Terpsichore.

Sutton

2 credits

5 524 [PM 524] Baroque Dance and Dance Music

Examination of the large instrumental and vocal repertoire of dance or dance-inspired music ca. 1600-1730; historical development, social context and theatrical significance; music and dance notations, especially Feuillet notation; larger theatrical forms; iconography and bibliography. Includes weekly rehearsal with the Collegium Terpsichore.

Sutton

2 credits

5 525 [PM 525] Renaissance Performance Practice

Techniques and problems associated with realization of Renaissance scores; vocal and instrumental techniques and usage, ornamentation, applied solmization and modal theory, implications of performance from original notation, tuning systems, relation of text to music, programming. Prior experience with white mensural notation recommended.

K. Roth

2 credits

5 526 [PM 526] Seminar in Medieval Performance

Problems of performance of music from ca. 1100-1424; instrumentation, solmization, musica ficta and modal theory, chant rhythm, ac-

companiment of secular monody, principles of improvisation and ornamentation, performance from original notation, programming. Prior experience with black mensural notation recommended.

K. Roth

2 credits

5 528 [PM 528] Early Baroque Performance Practice

Seventeenth-century performing traditions and musical styles studied in light of sixteenth-century antecedents; survey of original sources, relation of word and music, evolution of vocal and instrumental techniques, ornamentation and improvisation, practical experience with historic tuning systems, problems of notation, rhythmic alteration, and early figured bass.

K. Roth

2 credits

5 531 Problems in Medieval Music

Issues and problems of the eleventh through fourteenth centuries; history and analysis of style and composers; questions of performance practice; the nature of the musical and theoretical sources.

Hallmark

2 credits

5 532 Problems in Renaissance Music

Issues and problems of the fifteenth and sixteenth centuries; history and analysis of style and composers; questions of performance practice; the nature of the musical and theoretical sources.

Hallmark

2 credits

5 533 [ML 517] Notation of Medieval Music

Intensive performing and transcribing from original notation of the eleventh through fourteenth centuries; Gregorian chant, twelfth-century polyphony, Ars nova and trecento works.

Hallmark

2 credits

5 534 [ML 518] Notation of Renaissance Music

Intensive performing and transcribing from original notation of the fifteenth and sixteenth centuries.

Hallmark

2 credits

5 535-536 [ML 513-514] Research into Music History I and II

Acquaints the student with research tools and essential bibliographical materials through individual and class projects. Designed to meet the scholarly needs of the practical musician.

Sutton

2 credits per semester

5 537-538 [ML 515-516] Teaching of Music History I and II

Seminar in teaching approaches and problems arising in current classroom situations; bibliographic study on recent research in music history and musicology. Students will be assigned as teaching assistants to undergraduate Music History classes on a rotating basis. Permission of the instructor required.

Sutton

2 credits per semester

5 539-540 [ML 507-508] Ives, Schoenberg, and Stravinsky I and II

Study of the music of three of the twentieth century's greatest composers and the overall context of their work; supplementary consideration of the particular developments which led to them, and of their subsequent, lasting influences.

Heiss

2 credits per semester

5 543 [ML 519] Introduction to Ethnomusicology

Survey of the basic literature concerned with defining the field, its purposes, theories and methodology, followed by individual research on specific non-Western music cultures.

Row

2 credits

5 544 [ML 520] Hindu Musical Thought

Inquiry into the musical process in a non-Western culture, in terms of traditional philosophy, religion, mysticism and science.

Row

2 credits

5 546 [ML 520B] A Comparative Study of Non-Western Modal Systems

Examination of modal systems of Arabic, Persian, Indian, Indonesian, Southeast Asian, Chinese, and Japanese musics; formulation of principles operative in each musical system, in multi-culture areas, and in all modal systems under discussion.

Row

2 credits

5 623 [PM 623] Renaissance Dance and Dance Music

See course description under 5 523.

Sutton

2 credits

5 624 [PM 624] Baroque Dance and Dance Music

See course description under 5 524.

Sutton

2 credits

5 637-638 [ML 615-616] Teaching of Music History and Literature III and IV

See course description under 5 537-538.

Sutton

2 credits per semester

Department of Afro-American Studies

McKinley, *chairman*; Bertoncini, Byard, Giuffre, Lewis, Lockwood, Russell, Ryan.

STUDIO INSTRUCTION

2 520 CL

Trumpet

Charles Lewis

2 520 RR

Percussion

Roger Ryan

2 530 GB	Guitar	Gene Bertoncini
2 550 JB	Piano	Jacki Byard
2 570 TM	Composition	William Thomas McKinley
2 570 GR	Composition	George Russell
2 510 JL	Bass	John Lockwood

CLASSROOM INSTRUCTION

4 565-566 [AA 203G-204G] **Theory and Arranging I and II**

Theory and harmony in the jazz idiom; analysis of works from the standard repertory for large and small ensembles; composing and arranging works for ensembles of varying sizes and instrumentation. Giuffre

2 credits per semester

4 569-570 **Lydian Composition I and II**

Analysis of twentieth-century compositional techniques aimed at the jazz composer; study of the extensions of the Lydian Chromatic Concept in terms of rhythm and form. Prerequisite: 4 467-468.

Russell

2 credits per semester

4 573-574 [AA 303G-304G] **Jazz Instrumentation I and II**

Orchestration in jazz and non-jazz instrumental areas; analysis and practice of "classical" music for the student of jazz, and jazz instrumentation and arranging for the "classically-oriented" student.

Byard

2 credits per semester

4 575-576 [AA 503-504] **Advanced Improvisation I and II**

Ensemble workshop in advanced improvisational and compositional techniques related to the field of Afro-American music; small groups with interchangeable personnel and instrumentation.

2 credits per semester

4 577-578 [AA 501; 507-508] **Graduate Seminar I and II**

Seminar in compositional techniques designed to broaden the musical spectrum of the graduate jazz composer/performer; compositional techniques and problems; analysis of jazz composers; creative work; guest lecturers.

McKinley

2 credits per semester

Department of Third Stream Studies

Blake, chairman; Martin, Netsky, Row.

STUDIO INSTRUCTION

2 560	Voice	Geraldine Martin
2 570	Improvisation	Ran Blake

CLASSROOM INSTRUCTION

4 581-582 [TS 403G-404G] **Aural Training and Improvisation for Non-Majors I and II**

Introduction to Afro-American and other ethnic forms and styles through ear-training and improvisation; melodic memorization, interval recognition, standard harmonic progressions; literature and repertoire of improvisation.

Netsky

2 credits per semester

4 585-586 [TS 301G-302G] **Development of Personal Style I and II**

Development of a distinct and organized style by integrating newly-acquired techniques with the student's musical roots; recognition of standard harmonic progressions and complex vertical structures.

Netsky

2 credits per semester

4 587-588 [TS 401G-402G] Third Stream Seminar I and II

Analysis of improvisational and compositional styles of class members in relation to existing musical traditions; examination of the process of style formation. Performance practice in improvised music; formulation and preparation of senior recitals.

Blake

2 credits per semester

4 589-590 [TS 407G-408G] Indian Modal Improvisation I and II

Basic elements and structural features of Indian music; listening exercises and development of improvisational skills through study of appropriate ragas; increasingly complex structures and techniques are studied in the second semester.

Row

2 credits per semester

4 591-592 [TS 501-502] Graduate Seminar I and II

Accelerated survey of various styles of traditional and twentieth-century music; designed to provide students new to Third Stream Music with an expanded pool of styles and repertoire, for eventual integration into a personal style.

Blake

2 credits per semester

SUMMER SCHOOL

In addition to instruction in theory, music history, and instrumental and vocal performance, the Conservatory Summer School offers special workshops and Master Classes in performance of one or two weeks' duration. For information and a catalog, write to:

Director of Summer School
New England Conservatory of Music
290 Huntington Avenue
Boston, Massachusetts 02115

EXTENSION DIVISION

PREPARATORY SCHOOL

The Preparatory School was founded in 1950 by Frances B. Lanier and Virginia P. Bacon. The program was created by New England Conservatory to provide high caliber instruction to pre-college students ultimately planning a professional career in music as well as to other young people who, though perhaps not preparing for careers as professional musicians, will be the audience and amateur musicians of the future. The program has now expanded to include adult students interested in non-credit instruction, as well as a summer music day camp for string players and pianists at Concord Academy in Concord, Massachusetts, for students aged 12 through 22.

Lessons are offered in piano, harpsichord, organ, percussion, strings, guitar, woodwinds, brass, voice, recorder, and Afro-American/Third Stream. Classes are available in Music for

Young Children, Elementary Musicianship, theory at all levels, solfège, composition, and conducting.

Performing groups include the Youth Chamber Orchestra, String Ensemble, Massachusetts Youth Wind Ensemble, Junior Massachusetts Youth Wind Ensemble, Youth Singers, Children's Chorus, and many brass, piano, string, woodwind, and Baroque ensembles.

Admission to the program is based upon interviews and auditions arranged by the Preparatory School Office. The branch at the Park School in Brookline, Massachusetts, was established in 1975 and is under the administration of the Boston office. Those who are interested in participating in Preparatory School activities should apply directly to that office for information about the school's calendar and tuition rates, or to obtain an Extension Division catalog.

ADULT EDUCATION

The Preparatory School program has expanded to include adult students interested in non-credit instruction. Lessons are offered in Boston and at the Park School in Brookline in the same instruments as those in the Preparatory School, as well as voice. Classes are available at every level and in every aspect of theory instruction. The Voice Department offers classes and groups of all kinds: there are workshops for teachers, many offerings in music history, and classes in Third Stream. There are a variety of performing ensembles and workshops. A new Adult Education program is being inaugurated in the fall of 1979 at our Park School Branch in Brookline, offering chamber music and classes of special interest to the adult student. Interested adults should apply at the Preparatory School Office.

The New England Conservatory's Department of Piano Technology seeks to prepare its students for careers as professionals in the care, maintenance, and reconstruction of pianos. The program grants a certificate for the satisfactory completion of the full-time, year-long course in Basic Piano Technology, which includes tuning, regulating, repair, and introduction to rebuilding. Realistic admission standards and rigorous classroom and shop training assure graduates of professional competence and full capability of independent practice upon course completion. For application forms, write to the department, attention Frank Hansen, or call the Conservatory, extension 365. Interviews will be arranged, pending review of application.

COMMUNITY SERVICES DIVISION

The Community Services Division (CSD) is a multi-faceted one within the Conservatory, directly serving communities, both inner-city and suburban, through various in-house and outreach programs, such as classes, workshops and concerts. The division is comprised of two main components: Music Education and Inner-City Concert Series. The CSD Music Education Program is designed to prepare aspiring musicians and composers, principally from disadvantaged backgrounds (both adults and children), for performance on a collegiate and/or professional level. The Inner-City Concert Series offers concerts and lecture/demonstrations to community-based schools, nursing homes, rehabilitation centers for the handi-

capped, and other organizations with limited resources, at low or no cost. Additionally, groups often perform at various locations throughout the Boston community for the benefit of the general public. Located on the Mezzanine, the office is open Monday through Friday from 10:00 a.m. to 6:00 p.m., and on Saturdays from 9:00 a.m. to 3:00 p.m.

For more information contact the office at extension 346.

BIOGRAPHICAL NOTES

Frank Abrahams BME cum laude (Temple University), MM with honors (NEC); choral conducting with Robert Page, Lorna Cooke deVaron; additional conducting with Robert Shaw, Roger Wagner, Iva Dee Haitt; organ with J. Earl Ness; articles for Massachusetts Music News, Maryland Music Educator; program notes for Philadelphia Orchestra; performances with Duke Ellington; director of Choral Activities at Malden (MA) High School (1969-1975); conductor, Malden Community Chorus (1971-1973); music director, Winthrop Playmakers; former faculty, Temple University Workshop for the Gifted Pianist and Vocalist (1973-1974); supervisor of Music Education for Stoneham (MA) public schools (1975-). Music Education.

Joseph Allard Attended NEC; recordings with RCA Symphony Orchestra under Stokowski; bass clarinet with NBC Symphony Orchestra under Arturo Toscanini; principal clarinet with Bell Telephone shows; solo saxophone with New York Philharmonic; faculty, Juilliard (1956-). Clarinet, Saxophone.

Katja Andy Piano, (Hochschule fur Musik, Koln); theory and composition with Wilhelm Mahler; studies at Sorbonne; member, Cortot's master classes in Paris; soloist in European tour, member of Edwin Fischer's Chamber Orchestra; extensive concert schedule in recitals here and abroad; principal assistant to Fischer's master classes in Berlin and Lucerne; former chairman, Piano Department of DePaul University. Piano.

Robert L. Annis BM with honors (NEC), MM (University of Southern California); clarinet/bass clarinet with Felix Viscuglia, Mitchell Lurie, Franklyn Stokes; former member San Antonio Symphony; member, Collage: faculty, Brown University, Concord Academy. Clarinet; Director of Summer School.

Carl Atkins BM (University of Indiana), MM with honors (NEC); saxophone with Roger Pemberton, Eugene Rousseau; clarinet with Harlow Hopkins; flute with James Pellerite, Harry Houdeshel; oboe with Jerry Sirucek; bassoon with Leonard Sharrow; jazz with David Baker; solo saxophone recitals; toured for State Department with University of Indiana Jazz Band in Southeast Asia (1965); former member, American National Opera Company; performances with Boston Symphony Children's Concerts Orchestra, Boston Philharmonia; founder and musical director of the New England Wind Symphonica; recordings and performances with various Afro-American artists. Afro-American Studies, Conductor. Chamber Wind Ensemble. Leave of Absence.

James Stanley Ballinger BM (University of Wichita), MM (Oberlin), DMA (University of Illinois); assistant professor,

Fort Hays Kansas State College; assistant dean of Conservatory of Music, Oberlin College (1961); organized Stravinsky Festival, director of Oberlin Orchestra and Collegiate Symphony; acting dean of Conservatory of Music, Oberlin College (1963); chairman of the Department of Music, Northern Illinois University (1977). President.

Bernard Barbeau BM with honors, MM (NEC); studied at Aspen Festival Music School; voice with William L. Whitney, Martial Singher, Theodore Harrison; repertoire with Fritz Lehmann, Felix Wolfes; opera with Boris Goldovsky; performed as soloist at Gardner Museum, Boston Pops; appeared in opera under Boris Goldovsky, Leonard Bernstein. Voice.

Edwin Barker BM with honors (NEC); string bass with Henry Portnoi, studied with Perer Mercurio, David Perleman, Angelo La Mariana; studied at the Blossom Music Festival in 1974, Berkshire Music Festival, 1975; solfège with Albert Bernard; recipient, NEC Chadwick Medal, Delson Memorial Award at Tanglewood; former member, Chicago Symphony (Solti); performed with the New York Philharmonic (Boulez); principal bass, Boston Symphony Orchestra. *String Boss*.

David Bartholomew BM (North Texas State University), MM (NEC); studied opera stage direction with Thomas Philips; Frank Huntington Beebe Scholarship (1969); guest director, NEC production of *The Roke's Progress*; produced *Don Giovanni* for Harvard Arts Festival, *Honsel ond Gretel* for San Francisco Opera, *Western Opera Theater*; *Morrioge of Figaro* for Leverett House Opera Society, Harvard; *The Consul ond Il Motrimonio Segreto*, Boston Conservatory; *The Little Sweep*,

Adventures in Music, *Music Unlimited*; *Cosi fan tutte*, Associate Artists Opera Co.; former head of Opera Department at Boston Conservatory; former faculty at Wolf Trap Foundation for the Performing Arts, Vienna, Virginia. *Choirmon*, *Opero*.

Frank L. Battisti BS, MS (Ithaca College); articles on Wind Ensemble, Music Education, Wind Literature published in national publications, journals; guest conductor, All-State wind ensembles and bands of several states; founded National Wind Ensemble Conference at NEC (1970); organized and conducts the Massachusetts Youth Wind Ensemble, making two tours with the ensemble of Europe (1971, 1973) and of the Soviet Union (1975); teacher of instrumental music (1953-1967) and director of bands (1955-1967) at Ithaca High School (NY); chairman, Music Department for Ithaca City School District (1961-1967); former faculty and conductor, Baldwin-Wallace College Conservatory of Music (1967-1969). *Conductor*, *Wind Ensemble*; *Chairman*, *Music Educotion*.

Judith Bedford BM, MM, Artist's Diploma (NEC), recipient, Berkshire Music Center Fellowship, Fromm Foundation Fellowship; numerous solo and chamber music recitals throughout New England; former member, National Ballet Orchestra in Washington (D.C.), NEC Ragtime Ensemble; performances with the Boston Pops Orchestra, Boston Opera Company Orchestra, Boston Ballet Orchestra, Springfield Symphony, Harvard University Chamber Players; faculty, Eastern Nazarene College, Brown University, Belmont Music School. *Woodwind Methods*, *Bossoon*.

Gene Bertoncini Bachelor of Architecture (University of

Notre Dame); studied with Johnny Smith, Chick Wayne, Albert Valdes-Blaine, L. Bocotine, A. Bellow, Helen Jordan; recordings with MPS-Capitol; performed with Eastman Kilbourn Series, Johnny Carson "Tonight Show"; summer faculty, Eastman School of Music. *Guitar*.

Ran Blake BA (Bard College), studied at School of Jazz, Lenox (MA) (1957-1960); composition and improvisation with Ray Cassarino, Willis Lawrence James, Oscar Peterson, Bill Russo, Gunther Schuller, Mal Waldron, Mary Lou Williams; arts columnist for the *Bay State Banner*; recordings include the *Newest Sound Around* with Jeanne Lee, *Ran Blake Plays Solo Piano*, *Blue Potato and Other Outrages*, *Breakthru*; faculty, NEC Preparatory School. *Chairman*, *Third Stream*.

Laurence C. Bogue BFA (University of Wisconsin), MS (Juilliard School of Music); voice with Carlo Tagliabue, Lina Pagliughi, Mack Harrell, John Arnello, Richard de Young; operatic acting with Hans Wolmut; recordings and concerts for Columbia Artists Management; soloist in premieres of works by Gunther Schuller, Darius Milhaud, Mauricio Kagel, Henri Pousseur; soloist with major orchestras including New York Philharmonic; performances at Marlboro, Bach, Stravinsky Festivals; former faculty, University of Buffalo, State University of New York, American Academy of Vocal and Dramatic Art in New York City; private teaching in Japan. *Voice*.

Robert Brink (NEC, Harvard University); violin with Albert Spaulding, followed by debut in New York in 1942; recordings of more than thirty works distributed both here and abroad, many recorded following world premieres of such composers

as Walter Piston, Henry Cowell, Alan Hovhaness, and Daniel Pinkham; concert tours throughout Europe, Canada, Scandinavia, Iceland, and the U.S.; concertmaster, Boyd Neel Chamber Orchestra in its only U.S./Canada tour; appearances on Public Broadcasting Service, CBS and CBC (Canada); chamber performances with Nadia Boulanger, Jesus Maria Sanroma, Lillian Fuchs, Aldo Parisot, Alexander Schneider, Leon Fleischer, Hugues Cuenod, E. Power Biggs, Daniel Pinkham, and principal players of the Boston Symphony Orchestra; member, Brahms Trio; concertmaster, The Boston Classical Orchestra. *Violin*.

Fred Buda BM (Boston University); recordings with RCA, Kapp-Polydor, Deutsche-Grammophon, Columbia; principal percussionist and timpanist, Boston Ballet, Boston Opera Company; percussionist, Boston Pops Orchestra; staff percussionist, WGBH-TV; former member, Boston Philharmonia; former chairman, Percussion Department, Berklee College of Music; performances under most major conductors. *Percussion*.

Jaki Byard Piano with Grace Johnson Brown; studied harmony with J. Wilson; member, Army Band; studied Schillinger System after the Army; numerous recordings abroad and for Prestige Records; recordings include *Freedom Together!* and *Strings*, *The Jaki Byard Experience*; piano performances with Earl Bostic, Ray Purny, Danny Potter, Charlie Mariano, Herb Pomeroy; former acting chairman, Afro-American Music (NEC). *Afro-American Studies*.

Spencer Carroll BA (Smith College), MM with honors

(NEC); special studies at Schola Cantorum Basiliensis with Andrea von Ramm and Thomas Binkley of the Studio der fruhen Musik, and in Brussels with Wieland Kuijken and Robert Kohnen. *Early Music, Vocal.*

Robert Ceely BM (NEC), MA (Millis College); studied at Tanglewood (1955), Princeton University Graduate School (1957-1959), Darmstadt (summers, 1962, 1964); seminar in electronic music at R.A. Moog Company (1965); Milano Electronic Music Studio as guest of Italian Government (1963-1964); composition with Francis Judd Cooke, Darius Milhaud, Leon Kirchner, Roger Sessions, Milton Babbitt; director, Boston Experimental Electronic Music Projects (BEEP); compositions include works for large and small instrumental groups, as well as for magnetic tape; film scores; recordings; former teaching assistant at Mills College, Princeton University; former faculty, Naval School of Music, the Lawrenceville School, Robert College in Istanbul. *Composition; Director of Electronic Music Studio.*

Gabriel Chodos BA, MA (University of California at Los Angeles), Diploma in Piano (Akademie fur Musik und darstellende Kunst, Vienna); principal piano studies with Aube Tzerko; theory with Leonard Stein; additional piano work with Leonard Shure, Josef Dichler, Carlo Zecchi; Phi Beta Kappa in Philosophy (University of California at Los Angeles); Fulbright Scholarship, Martha Baird Rockefeller grants; winner, Concert Artists Guild Auditions, Michaels Competition; recordings for Orion, Japan Victor; concerts throughout the United States, Europe, Israel, Japan; appearances with Chicago Symphony Orchestra, Radio Philharmonic Orchestra of Holland, Jerusalem Symphony Orchestra; master classes, Toho

Conservatory and Kunitachi Music University; lecture-demonstrations throughout Japan; former faculty member, University of Oregon, State University of New York at Buffalo, Dartmouth College. *Piano.*

Nancy Cirillo Recipient, Naumburg Award; recordings for CRI, Delos; solo recitals at Town Hall, Carnegie Recital Hall, Alice Tully Hall; tours with Music from Marlboro, Manhattan Trio, New Art Trio, Boston Musica Viva; member, Wheaton Trio; former faculty, Brandeis University; faculty, Wellesley College; associate recordings professor of Music in Performance, Wheaton College. *Violin.*

Susan Fisher Clickner BM (Indiana University), Diploma (Curtis Institute of Music); voice with Anna Kaskas, Martial Singher; lieder with Leo Rosanak; opera with Herbert Graf; winner, Young Artist's Auditions of the Philadelphia Orchestra; fellowship at Tanglewood; role in television premiere of opera *A Childhood Miracle* by Ned Rorem; numerous appearances in opera, oratorio, recital; appearances with Buffalo Philharmonic, Philadelphia Orchestra, Boston Symphony Orchestra, Philadelphia Lyric Opera Company; faculty, Clark University. *Voice.*

John Coffey Diploma (Curtis Institute of Music); studied with Stanislav Gallo, Joannes Rochut, Gardel Simons, Edward Gerhard; former member, Philadelphia Opera Company Orchestra, Radio City Music Hall Orchestra, Cleveland Orchestra, Boston Symphony Orchestra; played under Toscanini in Teatro Colon Orchestra in Buenos Aires; former soloist, Boston Pops; formerly head of Brass Department, Baldwin Wallace College. *Trombone.*

Robert Cogan BM, MM (University of Michigan), MFA (Princeton University); Phi Beta Kappa; studied with Ross Lee Finney, Nadia Boulanger, Aaron Copland, Roger Sessions, Philipp Jarnach; Young Composer's Radio Award (1952); Fulbright Scholarship (1952-1953); Chopin Scholarship (1954); German Government Grant (1958-1960); Guggenheim Fellowship (1968-1969); works performed by Cleveland Orchestra, Hamburg Radio Orchestra, RIAS Orchestra of Berlin, League of Composers, Rothchild Foundation; critical writing published in North and South America; lecturer for U.S. Information Agency; member, Board of Directors for U.S. section, International Society for Contemporary Music (1964-1968); co-author with Pozzi Escot of *Sonic Design: The Nature of Sound and Music*. *Chairman, Graduate Theory; Composition.*

Fredric T. Cohen BM, BM Ed cum laude (Philadelphia Musical Academy) (1970); studied with John De Lancie, Stevens Hewitt, Jerry Sirucek; chamber music with Marcel Moyse, Sol Schoenbach; solo oboe with Apple Hill Chamber Players; oboe and English horn for Springfield Symphony, New Hampshire Sinfonietta, Mostovoy Soloists of Philadelphia; faculty, Center for Chamber Music at Apple Hill. *Chamber Music, Oboe.*

Andre Come Trumpet with Marcel LaFosse; former member, U.S. Air Force Band, Baltimore Symphony Orchestra; member, Boston Symphony Orchestra (1957-). *Trumpet.*

Victor Dal Pozzal BM, MM (NEC); piano with Bela Nagy, Miklos Schwalb; concert work with Rand Smith in New England; musical director for community theater groups; lecturer at Massachusetts Music Educators Association Conference

(1968); music supervisor in Nahant (MA) public schools; board member of Orff Schulwerk, Massachusetts Chapter. *Music Education.*

Lyle Davidson BM, MM (NEC); studied with Luise Vosgerchian, Daniel Pinkham, Francis Judd Cooke, Arthur Berger; teaching fellow, Brandeis University; works performed in Boston, Turin (Italy), Athens. *Theory.*

Terry Decima BM (Oberlin College), MM (NEC), Certificate (Akademie Mozarteum); Martha Baird Rockefeller Grant for Opera Study; organist, First Parish in Weston (MA); accompaniment for recitalists at the Gardner Museum and Boston area; appearances at the Mozarteum in Salzburg (Austria); former faculty, Boston Commonwealth School, Allegheny Music Festival; Berkshire Music Center. *Vocal Accompaniment.*

Jan De Gaetani Graduate (Juilliard School of Music); recordings with the New York Pro Musica, Abbey Singers, Waverly Consort, Contemporary Chamber Ensemble, Salzburg Mozarteum Orchestra, and pianists Gilbert Kalish and Leo Smit; performances with the New York Philharmonic, Boston Symphony Orchestra, Scottish National Orchestra, BBC Orchestra; recitals at the Library of Congress, The Smithsonian Institution, the Cleveland Museum of Art, Dartmouth College, and others; former faculty, University of Wisconsin, Juilliard School of Music, State University of New York in Purchase; faculty, Eastman School of Music; artist in residence, Aspen Music Festival. *Ruth S. Morse Visiting Scholar, Voice.*

Dorothy DeLay Oberlin Conservatory, BA (Michigan State University); Diploma (Juilliard Graduate School); recipient of the Distinguished Artist Teacher Award of the American String Teachers Association; articles on the violin and violinists to various encyclopedias; founder, Stuyvesant Trio; master classes in the United States and abroad; former faculty, Meadowmount School; faculty, Juilliard School, Sarah Lawrence College, Aspen Music School; Starling Professor of Violin at the College-Conservatory of the University of Cincinnati and Visiting Professor at the Philadelphia College of Performing Arts. Violin.

Thomas Delio BM (NEC), PhD (Brown University); composition with Robert Cogan and Salvatore Martinano; publications in *The Musical Quarterly*; compositions performed throughout the United States; lectures on mathematics, music, and the visual arts; former teaching fellow, Brown University; former faculty, Clark University. Theory.

Lorna Cooke deVaron AB (Wellesley College), MA (Radcliffe College); voice with Olga Averino, Irene Wilson, Conrad Bos; piano with David Barnett, Edyth C. Waxberg; organ with Carl Weinrich; conducting with G. Wallace Woodworth, Robert Shaw; composition with A.T. Davison, Walter Piston, Nadia Boulanger; winner of Medal for Distinguished Achievement from the city of Boston and from Radcliffe Graduate Society; Wellesley College Award of Distinction (1978); Government of Israel Medal (1978); former assistant conductor, Radcliffe Choral Society and Harvard-Radcliffe Choir; conductor, Bryn Mawr College Choir (1943-1947); led NEC Chorus on State Department sponsored tours of Europe and the U.S.S.R.; guest conductor, Eastern High School, Preparatory School, college

festivals; former faculty, Bryn Mawr College (1943-1947), Berkshire Music Center (1953-1966). Conductor of Concert Choir, Chamber Singers; Choral Conducting.

Ray De Voll Recordings with Decca, Columbia; tenor soloist, New York Pro Musica since 1962; soloist in Bethlehem Bach Festival, Bach Festival in Winterpark (Florida); concert and oratorio appearances throughout the East. Voice.

Robert DiDomenica BS (New York University); composition with Wallingford Reigger, Josef Schmidt; flute with Harold Bennett; recipient, Guggenheim Fellowship (1972-1973); music published by Edward B. Marks, Edition Musicus, MJQ music; recordings with RCA, Columbia, Colpix, MGM, Atlantic, Deutsche Grammophon; performed with Metropolitan Opera, New York City Center Opera, Symphony of the Air, New York Philharmonic, Columbia Symphony, Bach Aria Group, Modern Jazz Quartet; soloist, Music in Our Time Series, Composer's Forum, Twentieth Century Innovations Series; compositions performed at numerous recitals and festivals, including Berkshire Music Festival, Festivals of Contemporary Arts (1971), Festival of NEC Composers (1971); symphony performed by the Baltimore Symphony Orchestra under a Rockefeller Foundation grant; former dean (NEC). Theory.

Frank Epstein BM (University of Southern California), MM (NEC); percussion and assistant timpani, San Antonio Symphony (1965-1967); percussion, Boston Symphony Orchestra (1968-); founding member, Collage - Contemporary Music Ensemble; faculty, NEC Preparatory School. Chamber Music; Percussion.

Thomas G. Everett BM, MM (Ithaca College); trombone with Emory Remington, Roger Smith; associate editor, *The Composer* magazine; author of *An Annotated Guide to Bass Trombone Literature*; published articles in *Instrumentalist*, *Music Educator's Journal*, *Journal of Jazz Studies*, *Brass Bulletin*, *Massachusetts Music News*; compositions published by Media Press, Seesaw Music; recitalist and free-lance bass trombonist with Portland Symphony, Boston Ballet, Boston Philharmonia, Cambridge Festival Orchestra, Bolshoi Ballet, Boston Pops; member, Boston Trombone Ensemble; founder/president, International Trombone Association; founder/conductor, Harvard University Jazz Program, Harvard Summer Community Band; assistant conductor, Massachusetts Youth Wind Ensemble; faculty, Ithaca Public Schools (1966-1967), Batavia City Schools (New York) (1967-1971), Phillips Academy in Andover (MA) (1971), Harvard University (1971-1977), International Trombone Workshop (1972-1977), Brown University (1974-1978); director of Bands, Harvard University (1971-), lecturer, Harvard University (1978-1979). *Music Education*, *Trombone*.

Grace Feldman BA (Brooklyn College), MM (Yale University School of Music); recordings of Early Music; solo performances at Town Hall, Carnegie Recital Hall, Boston University and elsewhere on tour; lecture/demonstration for educational television; performances with New York Pro Musica, Manhattan Consort, Boston Camerata, Clarion Concerts; member, New York Trio de Camera, New York Consort of Viols; director, Ensemble Department at Neighborhood Music School in New Haven, New England Consort of Viols; faculty, Wellesley College (1966-1969); director of Viol Studies at the Boston Museum of Fine Arts (1964-1969). *Early Music*, *Viola da Gamba*.

John Felice BM (University of Toronto), MM (NEC); SAI composition Prize (1968); compositions performed in Boston, Washington, Los Angeles, San Francisco, West Virginia, Canada; published by Yorke Editions (London); University Settlement House (1961-1963); National Ballet School (1963-1966); opera assistant at NEC (1966-1967); faculty, NEC Preparatory School (1966-1975). *Theory*.

Burton Fine BA (University of Pennsylvania), PhD (Illinois Institute of Technology) studied at Curtis Institute of Music; principal viola, Boston Symphony Orchestra. *Viola*.

Everett Firth BM, honors with distinction (NEC), studied at Juilliard School of Music; timpani and percussion with Saul Goodman, Roman Szulc, George Stone, Lawrence White; chamber music concert appearances throughout New England; member, Boston Opera Group Orchestra, Boston Symphony Chamber Players; solo timpanist and head of percussion section, Boston Symphony Orchestra, Boston Pops Orchestra; faculty, Berkshire Music Center (1953-). *Timpani and Percussion*.

Madeline Foley BA (Smith College), MS in cello (Juilliard School of Music); cello studies with Willem Durieux, Pablo Casals; Juilliard Fellowship with Felix Salmond; winner, Morris Loeb Memorial Prize, NEC Frank Huntington Beebe Fellowship; performances in all festivals under Casals' direction; member, Schneider String Quartet; former faculty, Brandeis University, Wheaton College, Exeter Academy; faculty, Marlboro School of Music (1956-). *Violoncello*.

James Gardner BM (North Texas State University); conductor, vocal coach, stage director for Boris Goldovsky; accompanist in recitals for Harvey Phillips. *Music Director, Opera.*

Alfred Genovese Diploma (Curtis Institute of Music); studied with Marcel Tabuteau; former principal oboe with the Baltimore Symphony Orchestra; St. Louis Symphony; Cleveland Orchestra under George Szell; Metropolitan Opera; participant at the Marlboro Festival and the Casals Festival in Puerto Rico; member, Boston Symphony Orchestra. *Oboe.*

John Gibbons Cincinnati Conservatory, BM with highest honors (NEC); winner, NEC Chadwick Medal (1967); Fulbright Scholar with Gustav Leonhardt in Amsterdam; Erwin Bodky Prize (1967); recordings for Musical Heritage Society, Titanic; harpsichordist, Leslie Lindsey Mason Collection of Musical Instruments at Museum of Fine Arts in Boston; performed with New York Pro Musica, New York Consort of Viols, Boston Camerata, Boston Symphony Orchestra; played at Monadnock Music Festival, Tanglewood. *Early Music, Harpsichord.*

Jimmy Giuffre BM (North Texas University); studied with Dr. Wesley LaViolette (composition), Arthur Bloom (clarinet), Kal Opperman (reed making), Jimmy Politis (flute); Guggenheim Fellowship for music composition in 1968; published a series of books entitled *Aspects of Jazz-Performance . . . a Personal Approach*; recordings for Atlantic, Columbia, Verue, others; performed with Jimmy Giuffre Three, Giuffre Quartet, Woody Herman Orchestra, Jimmy Dorsey Orchestra, Buddy Rich Orchestra, and others; recitals in Lincoln Center, Museum of Modern Art, Newport Festival, Smithsonian Institute, Whit-

ney Museum; tours of Europe and U.S. *Afro-American Studies.*

Peter Hadcock BM (Eastman School of Music); clarinet with Hasty; former principal clarinet, Buffalo Philharmonic; assistant principal clarinet, Boston Symphony Orchestra; former faculty, State University of New York at Buffalo, Community School in Buffalo. *Clarinet.*

Anne Vaughan Hallmark BA (Barnard College), MFA (Princeton University), piano with Maria Clodes; former faculty, Vassar College; faculty, MIT. *Music History.*

Lee Sanford Halprin AB (Upsala College), AM (Columbia University); teaching fellow, Harvard University (1953-1959), Tufts University (1960-1961). *Liberal Arts.*

Thompson Hanks Studied with Richard Burkart (Lamar State College of Technology, Beaumont, Texas), Donald Knaub (Eastman School of Music), Arnold Jacobs of the Chicago Symphony; former member, San Antonio Symphony, Puerto Rico Symphony, Minneapolis Symphony; member, New York Brass Quintet, New York City Ballet Orchestra, Chautauqua Symphony; active free-lance player in New York, concerts, recordings. *Tuba.*

Nadine Harris BA (University of Minnesota), Certificat d'études supérieures (Sorbonne, University of Paris), Credif St. Cloud—a preparation for the teaching of French using

audio/visual approach; language teacher at Lycée Pilote de Sevres (1961-1962), Lanco (1962-1964), Faculté de Droit et de Sciences Economiques (1965-1968), French lecturer at Tufts (1977-). *Liberal Arts.*

Yuko Hayashi Graduate (Conservatory of Music, Tokyo University of Arts, Japan), BM, MM with honors, Artist's Diploma (NEC); organ with George Fazon, Donald Willing, Anton Heiller; harpsichord with Margaret Mason; summer studies with Gustav Leonhardt; former organist with N.H.K. Symphony Orchestra (Japan); former faculty, Ferris Seminary, Japan; visiting professor, International Christian University, Tokyo (1970); extensive and frequent concert tours in U.S.A., Western Europe, Japan; director, Musica Sacra (1972-1973); director of music, Old West Church in Boston (1974-). *Chairman, Organ.*

John Heiss BA in Mathematics (Lehigh University), MFA in Music (Princeton University); composition with Babbitt, Cone, Kim, Luening, Milhaud; flute with Hosmer, Lora, Tip-ton; awards and commissions from the Guggenheim Foundation, Fromm Foundation, National Institute of Arts and Letters, National Endowment for the Arts, Martha Baird Rockefeller Foundation, Massachusetts Artists Foundation, ASCAP; compositions published principally by Boosey & Hawkes and E.C. Schirmer; recordings (as composer, flutist, conductor) on Nonesuch, CRI, Golden Crest, and Turnabout; articles on performance techniques of contemporary music and on Stravinsky; principal flutist, Boston Musica Viva (1969-1974); former faculty, Columbia University, Barnard College, M.I.T., New England Conservatory Institute at Tanglewood. *Composition; Chamber Music; Music History, Flute; Contemporary Ensemble.*

Max Hobart University of Southern California; violin with Vera Barstow; conducting with Ingolf Dahl; recordings on RCA, DGG; member, Graduate String Quartet, coaching with Gabor Rejto; toured Europe with GSQ, coached Quartetto Italiano in Venice, performed with Virtuose di Roma (1956); played in symphony orchestras in New Orleans, Washington (D.C.), Cleveland; member, Boston Symphony Orchestra (1965-); soloist with Boston Pops; acting concertmaster of the Boston Pops Orchestra (1971-1972). *Violin*

Ann Hobson Philadelphia Musical Academy, Cleveland Institute of Music; harp with Marilyn Costello, Alice Chalifoux; recordings with Deutsche Grammophon; second harp, Washington National Symphony Orchestra; associate principal harp, Boston Symphony Orchestra; principal harp, Boston Pops; participant, Marlboro Festival; soloist with Boston Pops and at Tanglewood; founding member, New England Harp Trio; member, Boston Symphony Chamber Players. *Harp.*

Helen Hodam BM (Illinois Wesleyan University), MM (Hartt College of Music); studied at Manhattan School of Music, University of Vienna, Mozarteum, Salzburg, Aspen School of Music, Royal Academy of Music in London, the Goethe Institute (Munich), and Alliance Francaise (New York and Paris); studied with Luigi Rossini, Paul Schilawsky, Paul Steinitz, Irene Aitoff, and Olga Eisner; soloist at Christ Church Methodist in New York; several opera roles as well as orchestral and oratorio appearances; former faculty, American Institute of Music Studies in Graz, Austria; professor of Singing at the Conservatory of Music, Oberlin. *Voice.*

Peter J. Hodgson BM (London University), MM (Royal College of Music), PhD (University of Colorado), LRAM (Royal Academy of Music), ARCM (Royal College of Music), ACRO (Royal College of Organists); British Council Award (1964); studied with Herbert Howells, Gordon Jacob, Frank Howes, Thornton Lofthouse; contributor, First International Conference on Music and Communication (Mexican Cultural Institute, UNESCO, 1975); publications, *Toward an Understanding of Renaissance Musical Structure* (1970), *The Music of Herbert Howells* (1971), *Toward a Metaphysical Perception of Structure in Music: An Alternative View of Musical Form* (1978); harpsichord, organ, chamber ensemble, lecture recitals; choral director/church organist, England, Canada, U.S.A.; former faculty/Director of Fine Arts: Mount Royal College (Canada) (1955-1965); Banff School of Fine Arts (Canada) (1962-1967); former faculty/Department Head: Department of Academic Studies in Music, School of Music, Ball State University, Indiana, (1968-78). *Dean of Faculty and Students.*

James Hoffmann BM with highest honors (NEC), BM, MM (Yale University), DMA (University of Illinois); composition and theory with Francis Judd Cooke, Quincy Porter, Paul Hindemith, Burrill Phillips, Hubert Kessler; studies with Boris Blacher, Josef Rufer at Hochschule fur Musik in Berlin; winner, NEC Chadwick Medal, John Day Jackson and Woods-Chandler Prizes for Composition (Yale University); graduate assistant, University of Illinois; instructor, Oberlin College (1959-1962); assistant professor, San Jose State College (1963-1964), Castle Hill (1965-1966). *Chairman, Undergraduate Theory.*

Mary Ann Hoffmann BS (State University of New York,

Potsdam); MA (University of Illinois); studied with Paul Nettle, Willi Apel, Claude Politico, Dragon Plamenac, Scott Goldbuete, Peter Row; harpsichord with George Hunter. *Theory.*

Laura Jeppesen BA (Wheaton College), MM (Yale University); Woodrow Wilson Designate (1968); Fulbright Scholar (1971-1972); Belgian Government Grant (1972-1974); viola da gamba with Wieland Kuyken at Brussels Conservatory of Music; concerts and recordings with La Petite Band, directed by Gustav Leonhardt; member of Boston Camerata, Banchetto Musicale, and Boston Museum Trio; performances with The Cantata Singers, The Cambridge Society for Early Music, Aspon Magna. *Early Music, Viola da Gamba.*

Veronica Jochum Graduate (Staatliche Hochschule fur Musik, Munich), MM (equivalent) with highest honors, Concert Artist Diploma; master class in piano with Maria Landes-Hindemith; post-graduate work with Edwin Fisher, Josef Benvenuti (Conservatoire de Paris-1959), Rudolf Serkin (1959-1961); recordings with DGG, Philips, Crest; extensive concertizing throughout the world; soloist with Boston Symphony Orchestra, the Minneapolis and Denver symphonies, Jerusalem Symphony, Bamberg Symphony, Berlin Philharmonic, Hamburg and Munich philharmonics, Bavarian Symphony, Concertgebouw Orchestra of Amsterdam, Hague Philharmonic, Maggio Musicale Orchestra in France, RAI Orchestra in Naples, Mozarteum Orchestra in Salzburg, Irish Radio Orchestra, Gulbenkin Orchestra in Lisbon, and others; guest lecturer, Radcliffe Seminar Series (1970); artist in residence, Eastern Music Festival (1967-1972); board of advisors, Eastern Music Festival (1976); faculty, Berkshire Music Center (1974). *Piano.*

Hyo Kang Diploma and post-graduate diploma (Juilliard School of Music); winner of a Grand Prize in the National Competition in Seoul, Korea; studied with Dorothy Delay; member of the Theatre Chamber Players of Kennedy Center, Washington, D.C.; founder and first violinist of the Washington String Quartet; music director of the Seoul Chamber Ensemble; faculty, the College of Performing Arts in Philadelphia, the Aspen School of Music, Aspen, Colorado. Violin.

Ashkerafi Kebede BA (Eastman School of Music); MA, PhD (Wesleyan University); articles in major periodicals such as *Musical Quarterly*, *Journal of Ethnomusicology*; recent compositions for Japanese Koto and European instruments; numerous recordings; former director of National School of Music (Ethiopia); director of Program of World Music, Queens College CUNY; UNESCO advisor to Sudan to establish a new institute of music and drama (1978); former faculty, Queens College CUNY; faculty, Brandeis University. *Afro-American Studies*.

Louis Krasner Teacher and Soloist Diploma (NEC); studies at NEC under Eugene Gruenberg; further studies in Europe with Carl Flesch, Lusien Capet, Sevcik; solo recitals and soloist with orchestras in Europe, including Vienna Philharmonic (Klemperer), Berlin Philharmonic, B.B.C. London (Sir Henry Wood), Paris (Munch), Rome (Molinari), soloist with Boston Symphony Orchestra (Koussevitsky), New York Philharmonic (Metropoulos), Chicago (Stock), and others; first performances of works by Schoenberg, Achron, Casella, Sessions; concertmaster, Minneapolis Orchestra under Mitropoulos (1944-1949); professor of violin and chamber music, Syracuse University (1949-1971); professor emeritus, Syracuse University;

conductor, Syracuse University Orchestra; concertmaster, Syracuse Symphony Orchestra (1960-1968); music panel of the National Endowment for the Arts (1967-1969); founder, Syracuse Friends of Chamber Music; chairman, Tanglewood String Symposia (1964), Tanglewood Seminar in String Teaching (1965), Tanglewood Seminar for Music Teachers (1966); organizer and past president (1954-1955) of New York State Chapter of American String Teachers Association. Violin.

Donald Lafferty BFA with honors (University of Buffalo), MFA (Brandeis University); further studies at NEC; theory and analysis with Robert Mols, Allen Sapp, Arthur Berger, Seymour Shifrin, Ernst Oster; piano with Allen Giles, George Zilzer, Irma Wolpe; composition with Arthur Berger, Harold Shapero, Malcolm Peyton; history with Paul Brainard, Leo Treitler; former teaching fellow, Brandeis University; former faculty, Clark University. *Theory*.

Mireille Lagacé Organ with Bernard Lagace and Anto Heiller; prize and medal, Munich and Geneva International Organ Competitions (1962), finalist as harpsichordist (1965); first prize, Royal Congress of Canadian Organists competition in Montreal (1959); recordings for the CBC International Service. *Titanic*, *Musicus*; extensive recitals in the U.S. and Canada; teaches in the "Jeunes Musicales" of organ and harpsichord in Mount Oxford, Quebec. Organ, *Harpsichord*.

Eugene Lehner Graduate (Royal Conservatory of Music, Budapest); violin with Jenő Hubay; composition with Zoltan Kodály; former member, Kolisch Quartet, Stradivarius Quartet; member, Boston Symphony Orchestra (1939-); fellow.

American Academy of Arts and Sciences; faculty, Berkshire Music Center, Brandeis University, Wellesley College. Chamber Music.

Laurence Lesser BA in Mathematics (Harvard University, 1961); Phi Beta Kappa; studied with Gregor Piatigorsky at University of Southern California; Fulbright Scholar with Gaspar Cassado in Germany; winner, Tchaikovsky Competition (1966); recipient, Ford Foundation Concert Artist Award (1971); recordings with Columbia, RCA, Melodiya, Desto; performances with major orchestras of Europe, North and South America, Japan; appearances at Spoleto, Marlboro, Casals Festivals; performances with Lincoln Center Chamber Music Society, Harvard Summer School Chamber Players. Violoncello.

Charles A. Lewis, Jr. BM (Peabody Conservatory of Music); MM (NEC); studied with Harold Rehoig, Armando Ghitalla; C.D. Jackson Prize at Berkshire Music Center; performed and recorded Bernstein's Mass, Scott Joplin's *Treemonisha*; solo trumpet in Joseph Papp television and Broadway productions of Shakespeare's *Much Ado About Nothing*; founding member, Empire Brass Quintet (Naumburg Award Winner-1976). Trumpet.

Larry Livingston BM, MM (University of Michigan); former assistant conductor of Bands, Palomar College; former conductor of Chamber Music, University of California (San Diego); former faculty, San Diego State University; former director of Instrumental Activities, Northern Illinois University; former music director, Illinois Chamber Orchestra (DeKalb). Music Director, NEC Symphony Orchestra; Director, Contemporary Ensembles and Chamber Music Series.

Richard Mackey New England Conservatory; horn with Willem Valkenier, solfège with Gaston Dufresne; former member, Detroit Symphony, Cleveland Orchestra, Japan Philharmonic (Tokyo), Hollywood Studios, Marlboro Music Festival; member, Boston Symphony Orchestra. French Horn.

Joseph Maneri Theory with Josef Schmidt; student of Alban Berg; trained in Afro-American music and music of the Middle East as a clarinetist, saxophonist, pianist; compositions include a *Piano Concerto* commissioned by Erich Leinsdorf; composition for Woodwinds, Brass, and Percussion performed at Tanglewood; String Quartet, three piano pieces, Trio performed at Carnegie Hall; latest composition, *Ephphata*, Brooklyn Conservatory. Theory.

Joan Mark BA (University of Iowa), MA (Radcliffe College), PhD (Harvard University); Fellow of the Radcliffe Institute (1971-1973), Research Fellow, Peabody Museum of Archaeology and Ethnology, Harvard University (1973-). Liberal Arts.

Geraldine Martin BA (U.C.L.A.), MM (NEC); studies in voice at Peabody Conservatory, Staatliche Hochschule für Musik, Munich; private studies with Ran Blake; recipient of scholarship to the Training Program for Young Singers sponsored by the Opera Company of Boston (1977); lead role in Leonard Bernstein's "Trouble in Tahiti"; performances at Museum of Modern Art, New York; solo work with Baltimore Symphony Orchestra, M.I.T. Symphony Orchestra, Opera New England, numerous nightclubs throughout New England; appearances with Ran Blake; faculty, Community Music Center of Boston at the Boston Center for the Arts. Third Stream Studies, Vocal.

Leslie Martin Cornish School of Music (Seattle), University of Washington, American Conservatory; extensive studio and Afro-American experience, NBC, Hollywood; member, Jan Garber, Skinnay Ennis, Ted Weems, Gene Krupa orchestras; principal contrabass, Seattle Symphony Orchestra (1947-1957); Berkshire Music Center (1950); faculty, University of Washington (1947-1957); member, Boston Symphony Orchestra (1957-). *Contrabass.*

Donald Martino BM (Syracuse University), MFA (Princeton University); composition with Ernst Bacon, Milton Babbitt, Roger Sessions, Luigi Dallapiccola; BMI Award (1953-1954), Fulbright Grant to Italy (1954-1956), Pacifica Award (1961), Creative Arts Citation from Brandeis University (1963), National Institute of Arts and Letters Grant (1967), Guggenheim Fellow (1967-1968, 1973-1974), Pulitzer Prize (1974); author of several published articles; composer of numerous works performed extensively both here and abroad; major publisher E.C. Schirmer Music Co.; recorded on CRI, Advance, Nonesuch, Golden Crest; Koussevitzky composer in residence, Berkshire Music Center (1973); visiting lecturer, Harvard University (1971); commissions from the Paderewski Fund for Composers (1959, 1973); the Berkshire-Fromm Foundation (1964), the New Haven Symphony (1965), the University of Chicago for the Chicago Symphony (1967), the Naumberg Foundation (1973), the New York State Council on the Arts (1974), National Endowment for the Arts (1974, 1976); former faculty, Princeton University, Yale University, Berkshire Music Center. *Chairman, Composition.*

Jacob Maxin BM, MS (Juilliard School of Music); piano with Irma Wolpe, Edward Steuermann, Ilona Kabos; composition

with Stefan Wolpe, Roger Sessions, Robert Ward, Vincent Persichetti; Town Hall debut (1961); Young Artist's Series (1963); many concert tours; former faculty, Juilliard School of Music; artist-in-residence, Sarah Lawrence College; summer school faculty, University of Colorado, Brandeis University. *Piano.*

Stephen Maxym Attended the Juilliard School; bassoon with Simon Kovar; author of several articles on instrumental techniques; member, Pittsburgh Symphony (1937-1939); solo bassoonist, Metropolitan Opera Association (1939-1976); director, Manhattan School of Music Summer School (1969-1976); numerous solo and chamber music appearances; faculty member, the Juilliard School (1956-1979); master classes at International School of Music, St. Augustine's Abbey, Canterbury, England. *Bassoon.*

William Thomas McKinley BFA (Carnegie Mellon University), MM, MMA, DMA (Yale University); studied with Nikolai Lapatinikoff, Frederick Dorian, Mel Powell, Yehudi Wyner, and Gunther Schuller; studied at Tanglewood; BMI Composition Prize (1963); National Endowment for the Arts grants (1975, 1976); Massachusetts Council on the Arts and Humanities Grant (1976); International Rostrum of Composers, UNESCO (1976); commissions include the Chicago Symphony, University of Chicago performing organizations, Paul Zukofsky, Richard Stoltzman; selected by the Fromm Foundation to compose a work for the Neumberg String Quartet winners of 1976; recordings as solo pianist and accompanist; founder and director of contemporary improvisation ensembles at Carnegie Mellon University, Berkshire Music Festival, Yale University, University of Chicago, University of Wisconsin, Morse College, and State University of New York at Albany; former

faculty, Yale University, SUNY Albany, University of Chicago. Composition, Afro-American Studies.

Robert Mogilnicki BM (NEC), MM (Boston University), PhD (Boston University School of Education); trumpet with Indianapolis Symphony, Pittsburgh Symphony, Boston Pops. Music Education.

Claude Monteux Baccalaureat in France; Black Mountain College; studied with George Laurent (BSO), Nin-Culmell, and Heinrich Gebhardt; various recordings; soloist and/or guest conductor with London Symphony Orchestra, Royal Philharmonic Orchestra, French Radio Orchestra, Brussels Radio, RIIS, Kansas City Philharmonic, Pittsburgh Symphony; toured extensively throughout U.S. and Europe; former faculty, Ohio State University, Peabody Conservatory, Vassar College; former conductor with Hudson Valley Philharmonic, Columbus Symphony; music director of Hayden Festival Association. *Flute*.

Richard Moore BA (Yale University), MA (Trinity College); teaching fellowship, Boston University; Fulbright Fellowship (1958); Fanny Hurst Professor of Creative Literature (Brandeis University 1976); author of two books of poems, *A Question of Survival* and *Word from the Hills*; individual poems have appeared in *The New Yorker*, *Harper's*, *Atlantic Monthly*, *Saturday Review*, and other magazines; librettist for opera, *Chocorua* (performed at Tanglewood 1972); many public readings; former faculty, Trinity College in Burlington (Vermont). *Liberal Arts*.

Robert E. Nagel BS, MS (Juilliard School of Music); soloist in Europe, North America; director, New York Brass Quintet; composer and publisher; faculty, Yale School of Music, University of Hartford, Rutgers University. *Chamber Music; Trumpet*.

Carl Nagin BA (Boston University); actor with Agassiz Players, Harvard Dramatic Club, Marlboro Players; major roles in dramatic productions; translations of Giraudoux, Sartre, Euripides, Aristophanes performed at Harvard College; superintendent and director of writing program at the Awty School in Houston, Texas; fellowship from the National Endowment for the Humanities for summer research in the teaching of writing; fiction prize from the Artists Foundation of Massachusetts (1978). *Liberal Arts*.

Hankus Howard Netsky BM with honors (NEC); MM with honors (NEC); studied at Carnegie Mellon University; studied composition with Roland Leich, William Thomas McKinley, and Malcom Peyton; oboe with Thomas Faye, Fernand Gillet, and Fredric Cohen; saxophone with Carl Atkins; Afro-American music with Jaki Byard, George Russell and Ran Blake; Third Stream Music with Ran Blake; performances with Ran Blake in Boston, New York, and Washington; commission, *Dwelling*, for Dancentral (1978)); teaching assistant at NEC Third Stream Department; director of Jazz Program, Lighthouse Arts and Music Camp, 1973-1978. *Third Stream Studies*.

Thomas E. Newell, Jr. BM, MM (Cincinnati Conservatory of Music); studied with Mason Jones; former member, USAF Band in Washington (D.C.) (1951-1955), St. Louis Symphony

(1955-1957), Houston Symphony (1957-1963), Boston Symphony Orchestra and New England Wind Quintet (1963-1972); former member, Washington Chamber Players, the Houston Woodwinds Quintet, Cincinnati Fine Arts Quintet; former faculty, Sam Houston State College, Texas Southern University, Stevens College, Cincinnati Conservatory of Music. *Chamber Music; French Horn.*

Fritz Noack Organ builder (The Noack Organ Co., Inc.); violin with Fritz Sieben; organ building with Rudolph von Backerath; worked with Klaus Becker, Ahrend & Brunzema, Charles Fisk; building organs independently since 1960; member, International Society of Organ Builders, Organ Design and Construction. *Organ.*

James A. Pajak BM cum laude, MM cum laude, (Hartt College of Music); studied choral conducting with Dr. Gerald Mack, orchestral conducting with Vytautas Marijosius, early music with Dr. Imanuel Willheim, voice with William Diard, organ with John Holtz; conductor, WAMOGO Regional Choral Festival (1978); choral director, faculty, Kingswood-Oxford School (1975-1976). *Conductor, Alumni Chorus, Repertory Chorus; Choral Conducting.*

Michele Parker Attended University of Pennsylvania, BM (Philadelphia Musical Academy); MA (Catholic University); studied with David Nadien and Karen Tuttle (Peabody Conservatory); helped establish the Catholic University Collegium Musicum; summer study at Mozarteum in Salzburg (1973); performed with orchestras in Virginia and Washington, D.C.; faculty, South Shore Conservatory, Hingham, Needham, and Arlington School Systems. *Music Education.*

Mark Pearson BA (Oberlin College), MA (Stanford University); recordings on Music Guild, Cambridge, Turnabout; appearances as bass soloist with the Boston Symphony Orchestra for four seasons; guest-artist with New York Pro Musica; numerous concert, oratorio, opera appearances on both coasts; premieres of music by Daniel Pinkham, Ernst Block, Paul Hindemith, Benjamin Britten. *Chairman, Voice.*

Malcolm C. Peyton BA, MFA (Princeton University); Berkshire Music Center, Nordwest Deutsche Akademie fur Musik; composition with Roger Sessions, Edward Cone, Aaron Copland, Irving Fine, Wolfgang Fortner; piano with Edward Steuerman; Woodrow Wilson National Fellowship (1955); Fulbright Fellowship (1956-1957); compositions in catalogue with Boelke Bomart/Mobart Music Publications; president, Princeton Symphony Orchestra (1961-1962); visiting lecturer, Princeton University, Boston University. *Composition, Theory.*

Daniel Pinkham AB, MA (Harvard University), Litt D Honorary (Nebraska Wesleyan University), MUSD Honorary (Adrian College), MUSD Honorary (Westminster Choir College); studied at Berkshire Music Center, Longy School of Music; composition with Walter Piston, Aaron Copland, Arthur Honegger, Samuel Barber, Nadia Boulanger; organ with E. Power Biggs; harpsichord with Claude Jean Chiasson, Putnam Aldrich, Wanda Landowska; choral conducting with G. Wallace Woodworth; orchestral conducting with Stanley Chapple; Fulbright Fellowship (1950); Ford Foundation Fellowship (1962); fellow, American Academy of Arts and Sciences; visiting lecturer, Harvard University (1957-1958); music director at King's Chapel, Boston. *Chairman, Early Music; Music History, Musicology.*

Richard Pittman BM (Peabody Conservatory of Music); further studies in piano, counterpoint, orchestration with Douglas Allanbrook; conducting with Laszlo Halasz, Sergiu Celibidache, Wilhelm Bruckner-Ruggeberg, Pierre Boulez; Fulbright Award for study in Germany (1963-1965); trombonist with USAF Band (1957-1960), National Symphony Orchestra (1960-1963); music director and conductor of Contemporary Wind Ensemble in Washington (D.C.), the Little Chorus; assistant music director and conductor for chamber concerts, Institute of Contemporary Arts, Empire State Festival (1961), Opera Society of Washington (D.C.); music director and conductor of orchestral and chamber-opera groups in Hamburg (Germany) (1964-1965); guest conductor, Washington National Symphony, Hamburg Symphony, and others; founder and conductor of Boston Music Viva; guest conductor, National Symphony, Hessian Radio Symphony, BBC Welsh Symphony, Hamburger Symphoniker, Erick Hawkins Dance Company, Eastern Music Festival; former faculty, Eastman School of Music (1965-1968). *Conductor, Repertory Orchestra; Orchestral Conducting.*

Richard E. Plaster BS, MS (Juilliard School of Music); bassoon with Simon Kovar; former member, North Carolina Symphony, Army Field Band, Baltimore Symphony, New York Woodwind Quintet; member, Boston Symphony Orchestra (1952-); faculty, Boston University, Boston Conservatory, Berkshire Music Center. *Bassoon, Contrabassoon.*

Henry Portnoi Graduate (Curtis Institute of Music); studied with Anton Torello; former principal bass, Boston Symphony Orchestra; former member, BSO Chamber Players, Boston Sinfonietta, Indianapolis Symphony (Sevitzky), Pittsburgh Symphony (Reiner). *Contrabass.*

Kenneth Radnofsky BM cum laude (University of Houston) MM with honors (NEC); saxophone and clarinet with Joseph Allard, Jeffrey Lerner; saxophone with Harvey Pittel; winner, Fulbright Scholarship; biographer of America's first classical saxophonist, Elise Hall; articles in *Saxophone Sheet*; recordings with Boston Symphony Orchestra as saxophonist in Gerg Violin Concerto. Deutsche Grammophon, Golden Crest records: solo performances at the American Society of University Composers Conference, Festival of Texas Composers; faculty, University of Lowell, Brown University, Longy School of Music, University of Rhode Island. *Saxophone.*

Wayne Rapier BM (Eastman School of Music); studied with Marcel Tabuteau in oboe and ensemble; former first oboe with Indianapolis Symphony, U.S. Marine Band and Orchestra, Kansas City, Baltimore, Robin Hood Dell orchestras; former associate first oboe, Philadelphia Orchestra: European tour as soloist with Philadelphia String Quartet and Woodwind Quintet; concerti with Kansas City, Baltimore, Philadelphia orchestras; other appearances with Melbourne (Australia), Sydney (Australia), New Zealand orchestras; member, Boston Symphony Orchestra; former professor, Oberlin Conservatory. *Oboe; English Horn.*

Barbara Ann Reutlinger BA (Boston University), MA (Harvard University); attended Teacher's College, Hofheim/Taunus (Germany), University of Frankfurt; Phi Beta Kappa; Delta Phi Alpha (German Honorary Society); trustee and officer of the Corporation of Language Research, Inc., at Harvard University; teaching fellow, Harvard University (1969). *Liberal Arts.*

William Rhein BS cum laude (Juilliard School of Music);

contrabass with Samuel Levitan, Frederick Zimmerman, John Schaeffer, Georges Moleux; coached sonatas with Louis Persinger; solo appearances with Chicago Chamber Symphony, New Haven Symphony, Boston Pops; former member, New York Philharmonic; assistant principal bass, Boston Symphony Orchestra. *Contrabass*.

Robert Ripley BM with highest honors (Cleveland Institute of Music); studied at Curtis Institute of Music and Berkshire Music Center; cello with Jean Bedetti, Felix Salmond; former member, Cleveland Orchestra, Glenn Miller Air Force Orchestra; member, Boston Symphony Orchestra (1955-), Cambridge String Quartet; former faculty, All Newton Music School, Boston Conservatory. *Violoncello*.

Abby Rockefeller BM in 'cello (NEC); studied with Richard Kapuscinski; publications. *Liberal Arts*.

Victor Rosenbaum BA cum laude (Brandeis University), MFA (Princeton University); piano with Leonard Shure, Rosina Lhevinne; theory and composition with Martin Boykan, Edward T. Cone, Earl Kim, Roger Sessions; frequent appearances in solo and chamber music recitals; soloist with Indianapolis Symphony, Atlanta Symphony, Boston Pops; lecture/recitals and workshops on problems of analysis, performance and teaching; conducted orchestras at Princeton University, Brandeis University, and Merrywood Music School; former faculty, Princeton University, Brandeis University. *Chamber Music; Theory; Chairman, Piano*.

Eric Rosenblith Received Licence de Concert from Ecole Normale de Musique; studied with Jaques Thibaud in Paris,

Carl Flesch in London, Bronislaw Huberman in New York; debut in Paris (1936), in New York (1941); concerts throughout the world; organizer and first violinist of several string quartets and chamber music festivals; former concertmaster, Indianapolis Symphony Orchestra, San Antonio Symphony Orchestra. *Chairman, Strings; Violin*.

Kenneth Roth BM (NEC), MA (Stanford University); oboe with Ralph Gomberg, William Criss; recorder with Shelley Gruskin; baroque oboe with George Houle; recordings for Nonesuch, Vanguard, Columbia, Advent; member, Boston Camerata; faculty, Wellesley College. *Early Music; Recorder, Baroque Oboe, Performance Practice*.

Nancy Joyce Roth BM, MM with honors (NEC); winner NEC Chadwick Medal (1969); flute with James Pappoutsakis, Shelley Gruskin; early music with Daniel Pinkham, George Houle; member, Boston Camerata, Fiori Musicali; former faculty, Stanford University, Wellesley College; faculty, Belmont Music School. *Early Music, Baroque Flute, Recorder*.

Peter Lyman Row Attended Rabindra Bharati University (Calcutta); BM, MM, DMus (Prayag Sangit Samiti, Allahabad); recipient, Gold Medal for top position on Instrumental Music Division Merit List BM exams at Prayag Sangit Samiti; winner, Silver Medal for second position on Instrumental Music Division Merit List in MM exams of Prayag Sangit Samiti; JDR 3rd Fund Fellow for Doctoral Studies (1970-1973); research associate, Graduate School of Education, Harvard University (1974-1975); performances and lectures throughout India and the United States; consultant on Asian music. The Smithsonian Institution; president, Northeast Chapter of the Society

for Ethnomusicology (1978-80). *Music History, Third Stream Studies*. Sitar.

Matthew Ruggiero Graduate (Curtis Institute of Music); studied with Sol Schoenbach, Ferdinand Del Negro; participant in Marlboro Music Festival; former member, National Symphony Orchestra (1958-1961); assistant principal bassoon, Boston Symphony Orchestra. Bassoon.

George Russell Author of *The Lydian Chromatic Concept of Tonal Organization*; teacher of this method at the School of Jazz in Lenox (MA), Festival of the Arts in Jyvaska (Finland) under the auspices of the USIA, Lund University in Oslo (Norway), Vaskilde Summerschool (Denmark); recipient of U.S. National Endowment of the Arts Award (1969, 1976), Guggenheim Fellowships (1969, 1972); recordings here and abroad; appeared with the George Russell Sextet in President Kennedy's International Jazz Festival (1962); performances at Molde Jazz Festival (Norway), Bologna Festival (Italy), Philharmonic Hall, Lincoln Center; extensive concert tours of Scandinavia and Western Europe with George Wein's Newport All-Stars and his own sextet; former faculty, Berkshire Music Center. *Afro-American Studies*.

Roger Ryan BFA (Carnegie Institute of Technology); graduate assistantship, Duquesne University; studied with William Schneiderman, Stanley Leonard, William Gerlach, Oleta A. Benn, Phillip Catalinet, Nikolai Lopatnikoff, Roland Leich, Dr. Frederick Dorian; various recordings; vice-president and publisher-editor of La Vere Music Publishing Corp; co-director of The Contemporary Players; performances

with Woody Herman, Henry Mancini, The Tonight Show Band, Guy Lombardo, Pittsburgh Symphony Orchestra, Houston Symphony Orchestra (with Doc Severinson), The American Wind Ensemble; various radio and television performances throughout the U.S., Puerto Rico, Canada, Europe, and Australia; various stage performances; original compositions commissioned by Virgil Cantini/University of Pittsburgh, Duquesne University; radio and television commercials; guest lecturer, University of Chicago, Bates College (ME), SUNY, University of Puerto Rico; former public school teacher in Pennsylvania, New Jersey, and Massachusetts. *Percussion*.

Donald Sanders AM, *magna cum laude*, (Texas Christian University); MM with honors (NEC); studied with Gordon Sweeney, John Swallow; further studies at Berkshire Music Center at Tanglewood; C.D. Jackson Master Award; highest prize in trombone at 1978 International Music Competition of the Prague Spring Festival; Czech Music Foundation interpretation prize; former principal trombone, Fort Worth Symphony, Fort Worth Opera, Springfield Symphony; principal trombone with New Hampshire Symphony, Portland (ME) Symphony; frequent performances with Boston Symphony, Boston Pops; solo performance with Prague Symphony Orchestra under Josef Hrnčíř, Harvard Group for New Music, Fromm Contemporary Music Festival, and over Eastern Public Radio Network; performances with Boston Musica Viva, Pro Arte Chamber Orchestra, New York's Musica Aeterna, Alaskan Music Festival, Meadowbrook Festival, Monadnock Festival; recitals and chamber music performances in Boston area. *Trombone*.

Lois Schaefer BM with honors (NEC); recordings; former

assistant first flute, Chicago Symphony Orchestra; first flute, New York City Opera; participant, Casals Festival (Puerto Rico); former member, NBC Opera Orchestra; member, Boston Symphony Orchestra. *Flute, Piccolo.*

Peter Julian Schoenbach BA (Swarthmore College); MA, Certificate (Columbia University); PhD (Rutgers-The State University); bassoon with Sol Schoenbach; studies with Peter Gram Swing and Vincent Persichetti Bevier Dissertation Fellowship, Organization of American States Fellowship, Foreign Area Fellowship; Special Award at the Universidade de Sao Paulo; numerous lectures and publications; solo bassoon with the Philadelphia Orchestra; director of Planning and Development of the International House of Philadelphia; founder and vice president of board, Philadelphia Chamber Ensemble; performer with Minnesota Orchestra and Saint Paul Opera; various performances throughout the United States and Europe; soloist with the Concerto Soloists of Philadelphia; member, Boston Syria Arts Ensemble; former faculty and chairman, Latin American Studies program, University of Minnesota; dean and administrative coordinator, Curtis Institute of Music (1973-1977). *Executive Assistant to the President, Associate Dean.*

Andre-Michel Schub Graduate (Curtis Institute); studied with Jascha Zayde, Rudolf Serkin; first prize in the Naumburg Competition (1974), Avery Fisher Prize (1977); appearances with the Boston Symphony Orchestra, Chicago Symphony, Cleveland Orchestra; other appearances throughout the U.S. and Canada. *Piano.*

Gunther Schuller Composition with Dr. T. Tertius Noble; National Institute of Arts and Letters Award (1960), Brandeis

Creative Arts Award (1960). (2) Guggenheim fellowships; Darius Milhaud Award for best film score (1964), Alice M. Ditson Conducting Award (1970), Rogers and Hammerstein Award (1971); commissions from major U.S. orchestras, music foundations and European organizations; author of *Horn Technique* (1962), *Early Jazz: Its Roots and Musical Development* (1968); recordings for Columbia, Angel, Atlantic; French Horn with the New York Philharmonic (Toscanini); former conductor, New England Conservatory Symphony Orchestra; founder and conductor of New England Ragtime Ensemble; former faculty, Manhattan School of Music, Yale University; President, New England Conservatory (1967-77); director of new music projects of the Berkshire Music Center at Tanglewood. *French Horn.*

Robert Selig BM, MM (Northwestern University); studied composition with Anthony Donato, Gardiner Read, Donald Martino, Ernst Krenek; graduate teaching fellowship, Boston University (1966-1968); BMI Composition Grant for doctoral study, University of Southern California (1963); composition fellowship to Tanglewood (1968); commission from the Eastern Music Festival for composition for symphony orchestra and rock; recordings on all major labels; former executive assistant composer for United Artist Music Co. (1964-1966); songwriter under contract. *Theory.*

Lois Shapiro BM (Peabody Conservatory of Music), MM (Yale University); studied with Leon Fleisher, Gyorgy Sebok, Alfonso Montecino, Julius Herford; recipient of the Peabody Institute Alumni Award and the Harold Randolph Prize for Musical Achievement (1974); recipient, associate fellowships in chamber music at the Berkshire Music Center; Concert

Artists Guild Award (1977-1978) and debut performance at Carnegie Hall; recordings of Haydn and Ravel; benefit solo concert for the Hudson Valley Philharmonic Orchestra; numerous solo and chamber music recitals throughout New England; former faculty, Smith College; faculty, Wellesley College. Piano.

Russell Sherman BA (Columbia University); piano with Edward Steuermann; composition with Erich Itor Kahn; debut at Town Hall (1945); soloist with New York Philharmonic, Los Angeles Philharmonic, Detroit Symphony; premiere performances of works by Schuller, Wolpe, Nono, Shapey; lecture/recitals on the complete Beethoven piano sonatas and the Bach Well-Tempered Clavier; former faculty, Pomona College, Claremont Graduate School, Music Department of the University of Arizona. Chamber Music, Piano.

Leonard Shure Graduate (Hochschule fur Musik, Berlin); studied with Artur Schnabel; featured soloist with the major symphony orchestras in the United States, including the New York Philharmonic, the Cleveland, Detroit, St. Louis, Pittsburgh symphony orchestras; first pianist to perform at Berkshire Music Festival in Tanglewood, appearing there with Serge Koussevitsky and the Boston Symphony Orchestra; master classes at the Aspen Festival, the Rubin Academy of Music in Israel; master classes broadcast over local television; former lecturer/guest professor, Western Reserve University, Hochschule fur Musik in Zurich, University of California; former faculty, Boston University, Longy School of Music, the Mannes School of Music, Cleveland Institute of Music, University of Texas. Piano.

Gait Sirguey Certificat (Conservatoire National Supérieur de Musique, Paris), MM (NEC); private studies in piano with

Pierre Sancan, René Gorget-Chemin; numerous concerts and recitals in Europe and Brazil, including contemporary concerts with the Music Center of Paris. Repertory Coaching; Vocal Accompaniment.

Gregory E. Smith BM (St. Louis Institute of Music); MA (Washington University) graduate studies (Harvard University); studied with Hermann Schafer, Heidelberg, Germany, Ecole Normale de Musique de Paris, and with Jules Gentil; Whiting Fellowship in the Humanities (1976-1977); Wesley Weyman Fund (1975); teaching fellow, Harvard University, former faculty, St. Louis Institute of Music, St. Louis Community Music School. Music History.

Jean Stackhouse BM with honors (DePauw University); MM with honors (University of Oklahoma); studied Karnatic Music in Bangalore, India, and with David Reck at Amherst College; member, Mu Phi Epsilon, Pi Kappa Lambda; board of directors, New England Piano Teacher's Association; lecturer, SVHE Summer Seminar (Williams College), Dalcroze Society Summer Conference; vocal accompanist in programs at NEC, Boston University, Gardner Museum, Wellesley College; piano faculty, NEC Preparatory School (1961-); piano pedagogy at Dana Hall School of Music (1975-1977). Piano Pedagogy, Piano.

Robert Stallman BM (NEC), MM (NEC), Paris Conservatoire; studied with James Pappoutsakis, Jean-Pierre Rampal, Alain Marion, Gaston Grunelle; recipient of the Chadwick Medal (NEC) (1968); Fulbright Grant for study in Paris (1968-1969); Koussevitsky Fellowship for Tanglewood (1970); C.D. Jackson

Prize at Tanglewood (1970); first prize winner, National Collegiate Artists Competition (U.S.A.) (1971); recordings for the Library of Congress; frequent appearances as soloist and in chamber ensembles here and abroad; State Department tours throughout Greece, Cyprus, Yugoslavia; solo appearances in Carnegie Hall, Carnegie Recital Hall, and over major radio network stations; member of the Ariel Chamber Ensemble (Boston), L'Ensemble (NY), Stallman-Allen Flute and Harp Duo; faculty, Longy School of Music. *Flute*.

Eleanor Steber BM (NEC), MusD Honorary (Bethany College, University of West Virginia, Ithaca College, Florida Southern College, NEC); performances with the Metropolitan Opera Company; conducts annual master classes and seminars in English, German, and French song literature and opera repertoire; numerous concert appearances. *Voice*.

Daniel Stepner BM (Northwestern University), DMA (Yale University); studied with Steven Staryk, Nadia Boulanger, Broadus Erle; recordings for Columbia, CRI; founding member, the Banchetto Musicale; member, Boston Museum Trio; concertmaster, The Civic Symphony (Benjamin Zander); numerous solo and chamber performances, most notably the complete piano and violin sonatas of Charles Ives with pianist John Kirkpatrick; faculty, Longy School of Music. *Early Music, Baroque Violin*.

John Stewart University of New Mexico, BM (NEC), MA (Harvard University); composition with Robert Cogan, Earl Kim, Lukas Foss, Leon Kirchner; theoretical studies with Ernst Oster, Malcolm Peyton, Francis Judd Cooke, David Lewin,

David Del Tredici, Harold Shapiro, and Luise Vosgerchian; orchestral conducting with Frederic Prausnitz; choral conducting with John Ferris, John Aldis, and Eric Ericson; piano with Leo Juffer and Luise Vosgerchian; teaching fellow, Harvard University (1970-1972); compositions for voice, mixed chorus, piano and chamber ensembles; former faculty, NEC Preparatory School (1971-1973); choral director, faculty, Concord Academy (1973-1977); composer-in-residence, Charles River Creative Arts Program (1975, 1976). *Theory*.

Robert Paul Sullivan NEC, Harvard Summer School, Universidad de Cervera (Spain); guitar with Hibbard Perry, William Sykes, Alexander Bellow; master classes with Oscar Ghiglia, Rey de la Torres, Emilio Pujol. *Guitar, Lute*.

Julia Sutton BA (Cornell University), MA (Colorado College), PhD (University of Rochester); numerous publications in musicology (lute music) and dance articles in *Groves Dictionary* (6th ed.); editor and translator, Fabritio Carosa's *Nobilis de dame* (Oxford University Press, 1980); dance director, New York Pro Musica's "An Entertainment for Elizabeth," Pennsylvania Orchestra Association's "Renaissance Revisited," Colorado College's "The Descent of Rhythm and Harmony" (Florentine Intermedio-1589); editor, Thoinot Arbeau's *Orchesographie*, 1588 (Dover-1967); Phi Beta Kappa, Phi Kappa Phi; founder, Court Dance Institute of the Dance Notation Bureau. *Chairman, Music History, Musicology; Early Music*.

John Swallow Juilliard School of Music, Columbia University; trombone with Neal DiBiase, Davis Shuman, Donald

Reinhardt; former member, Utah Symphony, Chicago Symphony, Chicago Lyric Opera, New York City Opera Orchestra; member, New York Brass Quintet, Contemporary Chamber Ensemble, New York City Ballet Orchestra; faculty, Hartt College of Music. Trombone, Euphonium.

Yoriko Takahashi BA (Tokyo University of Arts); Diplomas (Toho Conservatory, Juilliard School of Music, and Akademie für Musik und darstellende Kunst, Vienna, (the latter awarded with distinction); piano with Aiko Iguchi, Leonid Kochanski, Rosina Lhevinne, Aube Tzerko, Bruno Seidlhofer; summer classes with Leonard Shure and Carlo Zecchi; winner, National Competition, Japan, and Casella Competition, Italy; recordings for Orion; concerts throughout Japan, United States, and Europe; lecture/demonstrations throughout Japan; former faculty, University of Oregon, Dartmouth College. Piano.

Henry Augustine Tate BA (Villanova University), BA (University of Pennsylvania), MA (New York University), MA, PhD (Trinity College in Dublin); curator of education, Worcester Art Museum; assistant chief, Division of Education, Philadelphia Museum of Art; lecturer, James Joyce Society (New York, Dublin), William Butler Yeats Symposium (County Sligo, Ireland), Boston University, Trinity College (Dublin), Rosemont College, Drexel University, University of Pennsylvania, The Cloisters (New York). *Liberal Arts.*

Donald Teeters BM with honors (NEC), further study with Donald Willing, Daniel Pinkham, Frederik Prausnitz; Tanglewood Fellowship (1966); conductor, Cecilia Society of Boston (1968-); organist/choirmaster, All Saints Church in Brookline (1967-). *Organ.*

Laurence Thorstenberg Graduate (Curtis Institute of Music); oboe and chamber music with Marcel Tabuteau; coaching under Rudolf Serkin and Marcel Moyse; recordings with the Chicago Symphony and the Boston Symphony; principal oboe in chamber music at Marlboro Festival; major engagements with symphonies in Baltimore, Dallas, Chicago (Reiner), Philadelphia, and Boston; former faculty, Roosevelt and DePaul universities and the Lehnhoff School in Chicago; member, Boston Symphony Orchestra. Oboe, English Horn.

John Tyson BM (East Carolina University); studied recorder with Frans Bruggen; winner, Erwin Bodky Competition (1975); named among "Outstanding Young Artists of the Year" by *Musical America* (1976); founder of and performances throughout U.S. with the Greenwood Consort; concert tours of France with Boston Camerata; performances with Banchetto Musicale, Castle Hill Festival; recordings on Titanic and Sine Qua Non. *Early Music Performance.*

Masuko Ushioda Graduate (Toho School, Tokyo); studied with Joseph Szigeti in Switzerland, Mikhail Waiman at Leningrad Conservatory, Anna Ono in Japan; winner, Tchaikovsky Competition (1966); recordings for Angel, Toshiba, Melodiya; extensive concert activity with major orchestras throughout the world; appearances at Marlboro Festival and with Harvard Summer School Chamber Players. *Violin.*

Frank Wallace BM (San Francisco Conservatory); guitar with Michael Lorimer; voice with Herman LeRoux; studied with José Tomas, Manuel Barrueco; performance of early music with Marleen Montgomery; former faculty, San Fran-

cisco Preparatory Department, Emmanuel College, Groton Center for the Arts; Cambridge Friends School; solo performances and chamber music recitals in San Francisco and Boston areas; member, Quadrivium; director, LiveOak. *Guitar*.

Michael J. Walters BS, MS (Ithaca College), DMA (University of Miami School of Music); further study, Academy of Music in Basel (Switzerland); conducting with Don Wells, Pierre Boulez, Frederick Fennell; composition with George Andrix, J. Clifton Williams, Warren Benson; former band director and instrumental music teacher in the Ithaca Public Schools, Long Beach School System, Commack South High School. *Conductor, Repertory Wind Ensemble; Music Education*.

William Warriner BA (Oakland University), MM with honors (NEC); dance history and research with Julia Sutton; baroque studies, harpsichord with Daniel Pinkham; harpsichord with John Gibbons; director of Collegium and faculty member, Boston Conservatory of Music. *Music History*.

Lawrence Wolfe BA (NEC); recipient, Albert Spaulding Prize at Tanglewood (1970); member, Boston Symphony Orchestra, Collage. *Double Bass*.

Rachael Worby BS (SUNY Potsdam, Crane School of Music); graduate studies (Brandeis University); piano with Nina Lugovoy-Libove, Donald Waxman; conducting with Jaques-Louis Monod; associate conductor, Brookline Symphony Orchestra; conductor, Contemporary Composers' Concerts; guest

conductor, New England Women's Symphony; faculty, Empire State College, Tufts University. *Music History*.

William G. Wrzesien BM, MM Artist's Diploma (NEC); clarinet with Rosario Mazzeo; former faculty, University of Lowell; chairman, Faculty Council and Woodwind Department (NEC Preparatory School); chamber music recordings for DGG, Nonesuch, Musical Heritage Society, Delos and CRI; solo and chamber music performances throughout the United States and Europe; charter member, Boston Musica Viva; participant, Monadnock, Harvard, and Marlboro Summer Music festivals; principal clarinet, Boston Ballet Orchestra, Boston Pops Esplanade Orchestra. *Chairman, Woodwinds, Brass, Percussion, and Harp; Clarinet*.

Anna Yona University of Turin (Italy); radio commentator director, Italian Hour for Boston area radio stations, WCOP, WBMS, WESX, WLYN (1943-1950); translator of Italian plays and short stories; author of pamphlet on Italian idioms; former faculty, Cambridge and Boston centers for Adult Education. *Liberal Arts*.

Benjamin Zander BA with highest honors (London University), Diploma (Academia Chigiana, Siena, Hochschule fur Musik, Cologne); cello with Gaspar Cassado; studied at Harvard University; studied with Leonard Shure, Ernst Oster; recipient of grants from the Harkness Foundation, the International Society for Contemporary Music; extensive concerts in Europe; recordings; conductor, Boston Civic Symphony, NEC Youth Chamber Orchestra; former faculty, Yehudi Menuhin School (London), Merrywood Music School (Lenox, MA). *Chamber Music; Violoncello*.

Patricia Zander ACRM (Royal College of Music, London), LRAM (Royal Academy of Music, London); French government scholarship for study with Vlado Perlemuter and Nadia Boulanger; piano with Leonard Shure; chamber music and lieder recitals in the United States and Europe; lieder and opera coaching; former faculty, the Merrywood School. *Piano.*

Gerald Zaritsky BS (Massachusetts Institute of Technology); MM (NEC); studied with Robert Cogan, Ernst Oster; Woodrow Wilson Foundation Fellowship (1965-1966); former faculty, Rhode Island Governor's School for the Gifted in Music and Art, the Windhover School of the Creative and Performing

Arts; chairman, NEC Preparatory School and Adult Education Theory Programs. *Theory.*

Bernard Zighera Diploma with first prize in piano, Diploma with first prize in Harp (Paris Conservatory); harp with Marcel Tournier; piano with Isidore Phillip, Santiago Riera; chamber music with Paul Chevillard, Lucien Capet; former member, Paris Conservatory Orchestra; concert tours in Europe and United States; judge, Conservatoire National de Paris Competition, International Harp Competition (Israel) (1965); first harpist, Boston Symphony Orchestra; faculty, Berkshire Music Center (1940-). *Harp.*

INDEX

Academic Regulations and Information 29

- Academic Dismissal 36
- Academic Probation 36
- Advanced Placement 31
- Attendance 31
- Auditing 32
- Change of Major 30
- Course Changes 29
- Dean's List 36
- Double Major
 - Undergraduate 42
 - Graduate 76
- Grading System 33
- Grade Changes 34
- Grade Point Average 34
- Incompletes 34
- Studio Instruction Promotionals 34
- Recitals 35
- Graduation Requirements 36
- Independent Study 43
- Leave of Absence 32
- Part-time Students 32
- Records and Credits 36
- Registration 29
 - Pre-registration 29
- Special Students 33
- Transcripts 36
- Transfer Students
 - Admission Requirements 8
 - Transfer Credits 30
- Withdrawal 32

- Administration 5
- Admission Requirements 7
 - Undergraduate 7
 - Graduate 10
 - Transfer 8
- Alumni Association 28
- Artist Diploma 13, 80
- Auditions
 - Admission 8, 11, 13
 - Ensembles (Performing Organizations) 38
 - Large
 - Small
 - Promotional 34
 - Pre-recital 35
- Awards 21
- Calendar 127
- Certificates
 - Afro-American 54
 - Third Stream 54
- Community Services Division 38, 98
- Concert Halls 22
- Concert Opportunities 33
- Counseling
 - Academic Advice and Counseling 29
 - College Center 27
- Courses at Simmons College 43
- Courses at Tufts University 43
- Degrees
 - Baccalaureate Requirements 42
 - Master's Requirements 72
- Departments

Undergraduate 44

Afro-American Studies 51, 67

Composition 50, 63

Early Music Performance 49, 59

Liberal Arts 69

Music Education 49, 60

Music History 66

Organ 46, 56

Piano 46, 57

Strings 44, 55

Theory 51, 64

Third Stream 52, 68

Voice 47, 58

Woodwinds, Brass, Percussion, and Harp 45, 55

Graduate

Afro-American Studies 80, 95

Composition 78, 89

Early Music Performance 75, 86

Music Education 77, 88

Music History and Musicology 79, 93

Organ 73, 82

Piano 73, 83

Strings 73, 81

Theory 79, 91

Third Stream 80, 96

Voice 74, 84

Woodwinds, Brass, Percussion, and Harp 73, 81

Diploma 54

Ensembles (Performing Organizations) 38

Large 39

Small 40

Extension Division 38, 97

Preparatory School 38, 97

Adult Education 38, 98

Facilities 22

Audio-Visual Facilities 23

Concert Halls 22

Electronic Music Studio 23

Instrument Collection 23

Libraries 22

Residence and Living Accommodations 25

Faculty

by alphabetical listing 5

by Department

Undergraduate 55-69

Graduate 81-96

Biographies 99

Financial Aid 16

Scholarships 19

Assistantships 18

Friends of the New England Conservatory of Music 28

Health Services 26

Health, Inc. 26

College Center 27

Kodály 77, 88

Orff-Schulwerk 77, 89

Performance Study on Other Instruments 43

Performing Organizations (Ensembles) 38

Large 39

Small 40

Placement Office 27

Residence and Living Accommodations 25

Schools, Programs, and Courses of Instruction 37

Services 26

Mail and Messages 27

Service Center 27

Simmons College, Courses at 43

Summer School 38, 97

Testing and Placement

Undergraduate

Liberal Arts 44

Theory 43

Graduate

Music History and Musicology 72

Theory 72

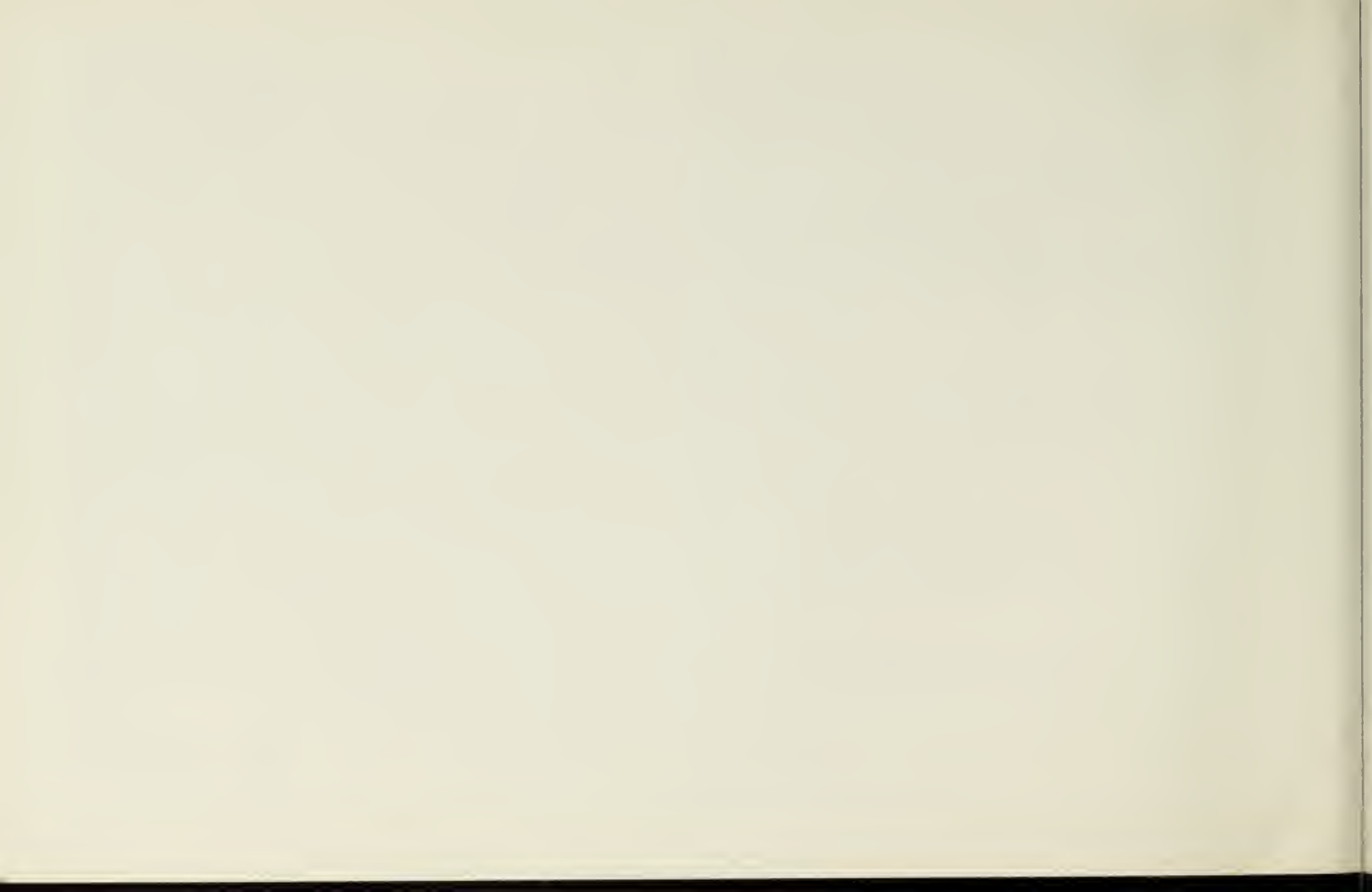
Trustees 3

Tufts University — New England Conservatory of Music

Five-Year Program 52

Tufts University, Courses at 43

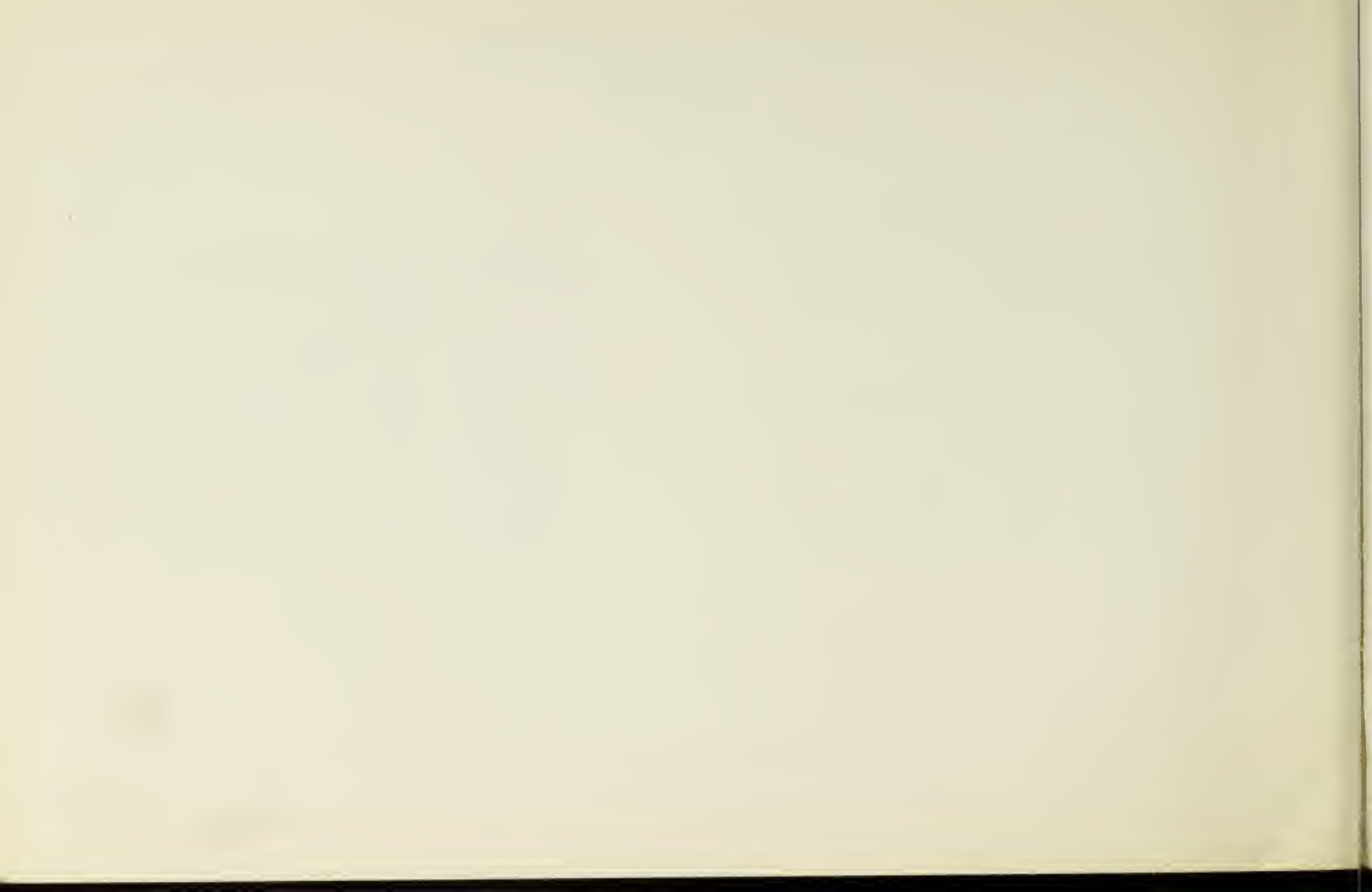
Tuition and Fees 14



SCHOOL CALENDAR

1979-80

Mon. Sept. 3	Labor Day — Holiday — Dormitory opens	Tue. Jan. 15	Martin Luther King Day — Holiday
Sept. 4, 5	Orientation	Mon. Jan. 21	Second semester classes begin
Sept. 6-11	Registration and auditions	Mon. Feb. 18	Washington's Birthday — Holiday
Wed. Sept. 12	First semester classes begin	Sat. March 22	Spring vacation begins
Mon. Oct. 8	Columbus Day — Holiday	Mon. April 7	Classes resume
Mon. Nov. 12	Observance of Veterans Day	Mon. April 21	Patriots Day — Holiday
Thu. Nov. 22	Thanksgiving vacation begins	Fri. May 9	Second semester classes end
Mon. Nov. 26	Classes resume	May 12-16	Second semester exams
Tue. Dec. 18	First semester classes end	Sat. May 17	Alumni Day
Dec. 19-21	First semester exams	Sun. May 18	Commencement
Sat. Dec. 22	Christmas vacation begins	May 19-23	Auditions for promotion



Cover: Buccin, from the Conservatory's Keller Room Collection of antique and exotic instruments.

Photo by John Van Schalkwyk.

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NEW ENGLAND CONSERVATORY
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THIRD CLASS